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# JUNIOR ARTS AND ACTIVITIES



MAGAZINE  
FOR THE  
ELEMENTARY  
TEACHER OF  
TODAY

CREATIVE  
ACTIVITY MATERIAL  
AND IDEAS FOR  
CLASSWORK

VOLUME 9 — NUMBER 4  
MAY • 1941

# More About "SINGING AMERICA"

In the February issue of *Junior Arts and Activities* we told you of a new song book, *Singing America*, containing 120 songs of all the Americas. This is available at 25 cents.

We are glad to be able to announce that in addition to this vocal edition there is now available an Accompaniment Book. This handsomely bound 190-page edition contains, besides the melodies, choral parts and words, complete piano accompaniments for all of the 120 songs in the vocal edition and, in addition, new accompaniments for "Home on the Range," "Lock Lomond," and eight other old favorites. Price \$1.50.

The RCA Manufacturing Company has made four records on one of which there are five songs; on the other three, six. These records cost 50 cents apiece. An album containing all four records and a leaflet of explanatory notes may be secured for \$2.50.

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**Junior Arts and Activities**  
740 RUSH ST. CHICAGO, ILL.

# LETTERS

Dear Editor:

The ACTIVITIES ON PARADE has certainly evoked new interest in art from all of my pupils. They are interested in every page of this magazine. The material also develops more enthusiasm in other subjects, such as: history, geography, and health.

Judging from the April issue of Junior Arts and Activities, I believe the coming numbers of ACTIVITIES ON PARADE will prove even more interesting.

Thanking you very much for the abundant, new material, I am

—Missouri teacher.

The italics in this letter are the writer's. When this teacher wrote to us, her class had not yet received their April issue of ACTIVITIES ON PARADE. Boys and girls from all over the country have been writing to us and telling us how much they like ACTIVITIES ON PARADE.

The most notable thing about this letter is that it stresses how ACTIVITIES ON PARADE "develops more enthusiasm in other subjects." We can only assume that this teacher will be constant user of ACTIVITIES ON PARADE, which will continue to contain material calculated to increase enthusiasm for the regular classroom subjects.

Dear Sir:

I like ACTIVITIES ON PARADE very much, but I do not quite understand how you make the division between Book I and Book II. I need books for the sixth grade and also for the second, third, and fourth grades.

—Illinois teacher.

The division between the two editions of ACTIVITIES ON PARADE has been made according to the distinction between primary and intermediate grades. Book I is for the primary grades—kindergarten, grades one, two, and three. Book II has been designed for the re-

(Continued on next page)

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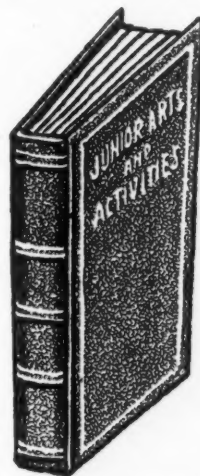
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## LETTERS

(Continued from preceding page)

maintaining grades.

If teachers are not certain whether their fourth grade can use Book II, we shall be happy to send them a sample copy of Book II.

Dear Editor:

I like the name chosen for the children's books a lot. If we like the books themselves as well as we are going to use them each month. I've enjoyed the Junior Arts and Activities immensely.

—Maine teacher.

When we receive a letter like this one it is a challenge to us. "If we like the books"—that is the crux of the matter. Needless to say, we anxiously scan the mail for this teacher's subsequent orders.

The wonderful thing is that we have found such a great percentage of our subscribers ordering and reordering. Once they try ACTIVITIES ON PARADE they become regular users. When we see their orders month after month, we know that we are succeeding in the important task of providing teachers with usable material and of giving children projects which will stimulate their enthusiasm for their work.

Dear Sirs:

The children anxiously await the arrival of their books. Those who did not receive copies are greatly disappointed.

Therefore, I am sending for the additional copies so there will be peace in my classroom. —Pennsylvania teacher.

If we have seemed preoccupied with ACTIVITIES ON PARADE correspondence the reason is simple. We want everyone to know just what teachers all over the country are thinking about our latest venture. We want every teacher to know how those who have tried our plan, continue to use ACTIVITIES ON PARADE every month. We are sure that once you, too, have used these wonderful books in your class you will be a steady user and an enthusiastic booster.

### OUR ERROR

In April Junior Arts and Activities—page 44—we stated that all units and projects would be marked with the designation of which group of grades they were suited.

Please pardon us. We are beginning this service in May. Look for the words "Primary Unit" or "Intermediate Unit" at the beginning of our articles.

## SCHOOL RADIO SCRIPTS

A collection of selected sample scripts from 25 city school systems containing reference and practice material for teachers and school executives—this 124-page lithographed book offers ideas for radio programs, classroom and publicity types, club activities and auditions, grades 1-12. Now used as a text in radio classes in leading universities, it is especially valuable for schools with public address systems and libraries. \$1.00 a copy from compiler.

### BLANCHE YOUNG

Director, Radio  
Indianapolis Public Schools  
410 N. Meridian St.  
Indianapolis, Ind.

Find enclosed.....dollars for which please  
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### FIRE PREVENTION

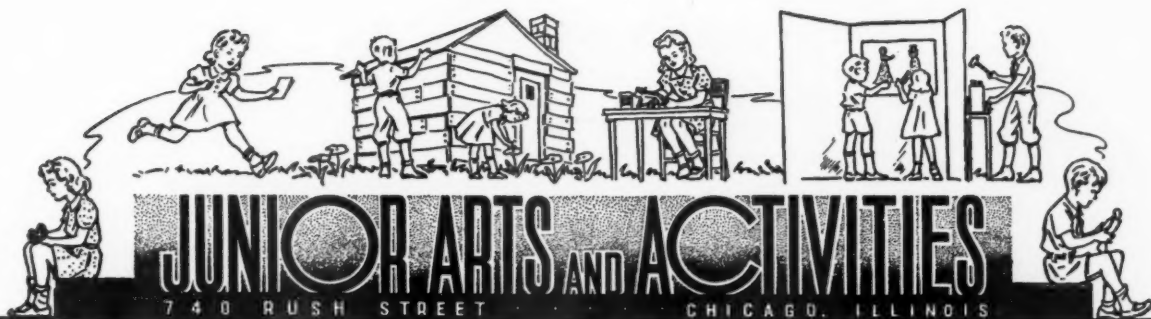
The 75th Anniversary Committee of the National Board of Fire Underwriters is carrying on a campaign for the prevention of fires especially during "times of imminent emergency like the present when all efforts are concentrated . . . and there is no time for waste."

The association stresses the point that youth's part in the current national emergency may very well be considered that of the prevention of fires. The committee is planning to point out to teachers and youth leaders what they can do to educate the boys and girls of America in the fight against destructive fires.

The committee has an extensive program of activities which are especially suited to schools. They follow much the same lines as other safety materials but they are much more comprehensive. There are programs for superintendents to use in their school systems and programs which individual teachers may carry out in their classrooms.

You may obtain pamphlets, booklets, and other such valuable material on this subject by writing to the 75th Anniversary Committee of the National Board of Fire Underwriters, 85 John Street, New York City, New York.





A NATIONAL MAGAZINE FOR THE ELEMENTARY TEACHER OF TODAY

## EARL J. JONES

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# C O U R A G E . . . . .

I think, of all the virtues, courage is one of the finest. I am happy to know there is as much, if not more, of it in the world today than there was in the early days of the establishing of our country. Thinking of courage reminds me of the sculptor. He was inspired to carve a monument to Peace. It was a grand idea and he visualized it on a gigantic scale. He was so stirred with the idea and so deeply inspired, knowing what such a monument would mean to the world, that he set to work at once. The thought of how or where he could secure financial backing was of small importance.

It was a gigantic task. Weeks, months, and years went by. He never faltered—he had courage.

Eighteen years passed. Doctors told him he must choose between his health and his monument. Without hesitation he chose the monument. He had to finish it—for the sake of Peace and humanity.

Discouraging problems arose, problems that would have stopped many people. But not this man—he had courage. He went on and—at more than seventy years of age—finished his job.

But courage isn't alone in gigantic monuments—in seemingly impossible tasks and feats of heroism. Whatever our job, it requires courage. A teacher said, "I love to teach as a painter loves to paint, as a musician loves to play, as a singer loves to sing, as an athlete rejoices to run a race."

Teaching is an art — so great and difficult to master that a person can spend a long life at it and perhaps not realize much more than the extent of his limitations and mistakes and his distance from the ideal. There was never a time as now when the necessity for an education was so generally recognized.

You, as a teacher, with a group of children entrusted to you—to develop, to prepare, to educate fittingly for the world today—you need courage.

I have read many letters from teachers telling how they put a new idea, thought, or method into practice in their classroom, and how it succeeded. The ideas may have been trivial or they may have been of major import. Nevertheless, when you realize a teacher is guiding a group of children and she knows she must not fail them, it takes courage to introduce a new procedure into classwork and she accepts a responsibility in doing so.

A few months ago we started publishing the new children's edition, Activities on Parade. We did this because we want to share part of your responsibility. I firmly believe the many teachers who now use this new work month after month have faith in us to give them the right help. More than that, they have the courage to accept a new idea because they are determined to do their job and do it well.

. . . Editor

# Mother



Sometimes at night, before I slept,  
I drowsily became aware  
That to my bedside you had crept  
To tuck me in with loving care.

You thought me sleeping, but I knew—  
And still I know that day by day—  
The gentle mother heart of you  
Is with me all along my way.

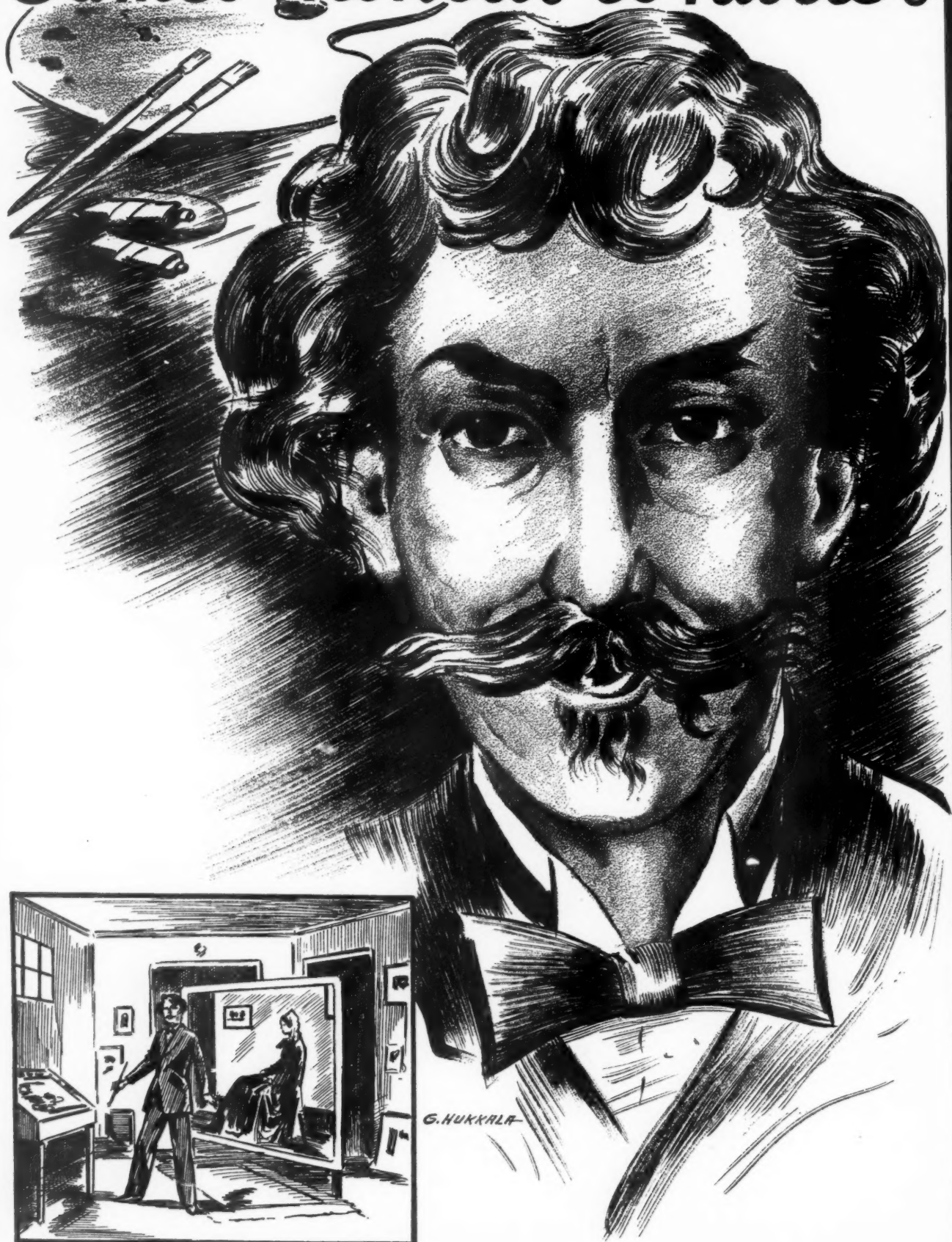
MOTHER'S DAY

MAY 10, 1941





# James McNeill Whistler





# Balloon Town

by

MARIAN K. WHITE  
DEMING, NEW MEXICO

For Lower Grades

*Note: This is an especially helpful unit because it covers many studies—language, reading, numbers, etc. The children will be delighted with the dance as well as the projects.*

When the store across the street from the school received a new supply of balloons and when, about the same time, a food store began to distribute balloons to customers as an advertising project, the children became very much interested in balloons and brought some of them to school.

This produced a class discussion and each child who so desired told something about balloons. I printed these experience stories on the blackboard. The group selected several children to illustrate the stories in colored chalk. This was the beginning of our balloon activities.

During the next three weeks the children enjoyed these activities described in the following paragraphs.

## Facts About Balloons

1. Of what are balloons made?
2. Are balloons made in different shapes?
3. With what are balloons filled?
4. Why do balloons need to be tied with a string?
5. Do you know any things for which balloons are used?
6. Would you like to ride in an airship?

These and other questions stimulated interest in the more serious side of the unit and proved an excellent prelude to the following activities, especially those of language.

## Language Activities

The class—

1. Made experience stories about balloons;
2. Wrote balloon stories together;
3. Made balloon riddles;
4. Dramatized balloon poems: "The Balloon Man," and "A Balloon Frolic";
  - a. There was a great opportunity in these poems for verse chair work.
5. Made a balloon newspaper called "Balloon Headlight";

- a. I hectographed the newspapers on sheets of paper shaped like round balloons. The pages were about twelve inches in diameter and contained stories, news items, and puzzles.

6. Wrote poetry.

- a. Some of the children contributed original balloon poems.

## Number Fun

1. Balloon peddler

- a. One child (dressed in ragged clothes and a tall hat) took a bunch of balloons to sell to the other children. He sold the balloons at various prices and made change with paper money.

2. Balloon number race

- a. There was a balloon for each row on each of the five wires strung across the room. Each time we had number drills, those who did not miss any numbers made five miles for their balloons. Those who missed one number made four miles, etc. The row whose balloons reached the end of the line first won. The one in each row who made the most miles won the balloon.

3. Hectographed number work sheets

- a. Each of these sheets carried out the balloon idea. (Editor's note: We have reproduced a type of these work sheets, see page 9.)

## Reading Activities

1. Balloon game—"Balloon"

- a. Each child was given a sheet on which there were various words from vocabulary drills; a pile of colored, paper balloons was also distributed to each boy and girl. The leader called a word. Each one put a balloon on the word called. When a row was complete with a balloon on each word, the first one to say, "Balloon," read the words in that row. If they were all correct, the child earned five points. Each one who had the row correct won one point. The child who had the most points won.\*

2. Balloon talks about reading

\*"Balloon" was originated by Miss Mabel McCabe.

- a. One day, while each pupil read, I printed something about his reading on a small colored balloon. Later I pasted these balloons on a large paper balloon hung up in the room. The children read these silently.

3. Silent reading of individual balloon stories

4. Reading balloon stories and poems

- a. During this balloon unit, the children read all the material about balloons which was to be found in our library. (See bibliography)

5. Dramatization of balloon stories read

6. Word contests

- a. The names of all the children were printed on the blackboard. Each time we had word drill, those who did not miss a word earned three balloons. The contest winner won a real balloon.

7. Reading contest for good readers

- a. On a large piece of heavy paper I pasted a picture of a girl holding strings in her hand. Each time a child was a good reader. I pasted a balloon on a string for him. The one who earned the most balloons won a real balloon.

## Work Sheets

1. All of the work sheets used during the unit embodied various types of activities about balloons. Each time a child had a perfect work sheet, I pasted a colored paper balloon on it.

## Crossword Puzzle

1. The children enjoyed working a balloon-shaped crossword puzzle which I had printed on the blackboard.

## Art

1. Sketched children holding balloons
2. Illustrated balloon poems
3. Made covers for balloon booklets
4. Made balloon man out of paper balloons of various sizes (See page 10.)

## Sand Table

1. A group selected by the class made a balloon town on the sand table. Everything in the town—the streets, the

walks, the roofs, and the buildings were made of paper balloons and real balloons. The buildings were painted, inflated balloons with roofs covered with paper balloons. The children used soap-carved images of the seven dwarfs to people the village. The completed sand table was called the "Balloon City of the Dwarfs."

### Culminating Activities

As a culmination of our balloon activities, the children gave a balloon festival for their parents and friends. Our room was a fairyland of balloons.

In one corner there was a balloon tree. All the balloons which were won by the children were tied on this tree.

The program consisted of balloon stories, dances, talks, songs, riddles, and the dramatization of stories and poems.

During these balloon activities I continued my drill work, adapting it to the balloon subject. If one suddenly discontinues all drill work, I believe the results are disappointing.

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Brown, Abbie F., "The Balloon Boy" *Citizenship Readers III* (Lippincott)

Stories for child to read:

"Balloons for Prizes" *Real Life Reader I* (Scribners)

"Balloons" and "Making Balloons" *Play Fellows* (Johnson)

"Balloons" *From Day to Day* (Laidlaw)

"Peter and the Red Balloon" *Story Friends* (Saalfeld)

Balloon poems:

Fyleman, Rose, "The Balloon Man" *Sung Under the Silver Umbrella* (MacMillan)

Songs:

Boesel, Ann Sterling, "Balloons" *Sing and Sing Again* (Oxford University Press)

Baum, Louise M., "My Balloon" *Introductory Music* (Ginn)

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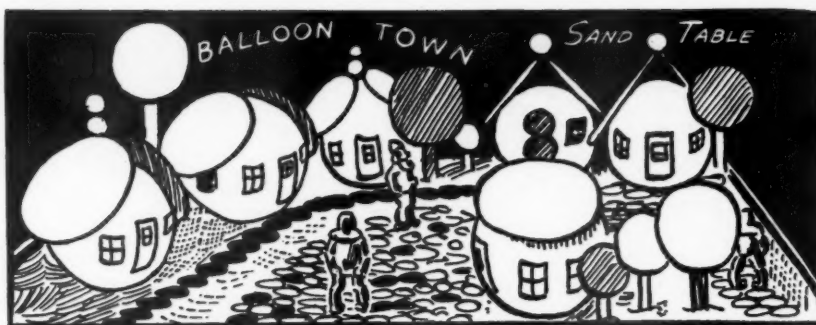
Garnett, Louise A., "Balloons" *Progressive Music Series II* (Silver Burdett Co.)

"Balloons" and "The Balloon Man" *The Music Hour* (Silver Burdett Co.)

Balloon dances:

Jenkins, Mabel, "Orange Ribbons" (A. S. Barnes) (Note: In this dance substitute have for wear and balloons for ribbons.)

Fogg, Elizabeth, "Shadows" *Dance Rhythms and Dances for Elementary Schools* (Barnes)



### BALLOON DANCE

This dance has been arranged for five girls and five boys, all holding balloons. The remaining character is a balloon queen whose costume is covered with many colored balloons. She wears a crown and has a wand with balloons attached to it.

Music: anything in 2/4 time.

Girls skip in from one side; the boys, from the other side. They join hands, glide to the back of the stage, and bow to each other. Then all join hands again and skip around. The girls squat on their knees; the boys skip around the girls. The girls rise. Boys and girls face each other and make an arch with their hands.

At this point the balloon queen skips onto the stage, through the arch to the center front. She bows to the audience from her position at the center of the stage. Then the queen cross steps to one side and then to the other. She whirls around on her toes when she again comes to the center of the stage.

The boys and girls join hands and dance around the queen. They bow to the queen. The queen bows to them.

Two boys skip onto the stage. They carry a huge red paper balloon into which a door has been inserted. They open the door of the balloon. Couples skip through the balloon. It will be better if the large balloon is placed at the back center of the stage. As the couples approach the balloon, the girl goes through first followed by her partner. As they skip around coming to the front of the stage, they arrange themselves so that the letters previously painted on their balloons spell the word WELCOME. (Editor's note: An additional number of children may take part. All children have balloons but only one word WELCOME is spelled out. The remaining balloons have no letters on them.)

The queen skips through the balloon and gives a speech of welcome.

The boys and girls bow to the audience, skip back through the balloon, and skip off stage. The queen bows and

skips through the balloon following the rest of the boys and girls. Finally, the boys with the paper balloon skip off stage.

### THE ANT'S BALLOON RIDE

Once an ant crawled into a balloon to take a little nap. After a time he awoke. He found himself spinning around and around. He was inside a big red ball. The ball grew bigger and bigger.

Suddenly the ant stopped spinning. He tried to crawl out of the balloon. He found he could not get out because the balloon was tied with a string.

The poor ant thought and thought. He just could not think of a way out of the balloon.

Soon the ant turned over and over. He was going up and up. Faster and faster, around and around he went.

The little ant knew that he was high in the sky now. He could feel the hot sun shining on the balloon. Sometimes he could feel the clouds touch the balloon.

He cried, "Please help me. Let me out." But the clouds and the sun could not hear the poor ant.

On and on floated the frightened little ant. "Oh, if I could only get home, I would never crawl into another balloon!" he sobbed.

Great tears came into his eyes. Soon there was water all around the ant. He was more afraid than ever.

Just then there was a loud noise. The big balloon went, "Pop, pop, pop!"

Down, down, down it went. The balloon was in many pieces. They flew this way and that way.

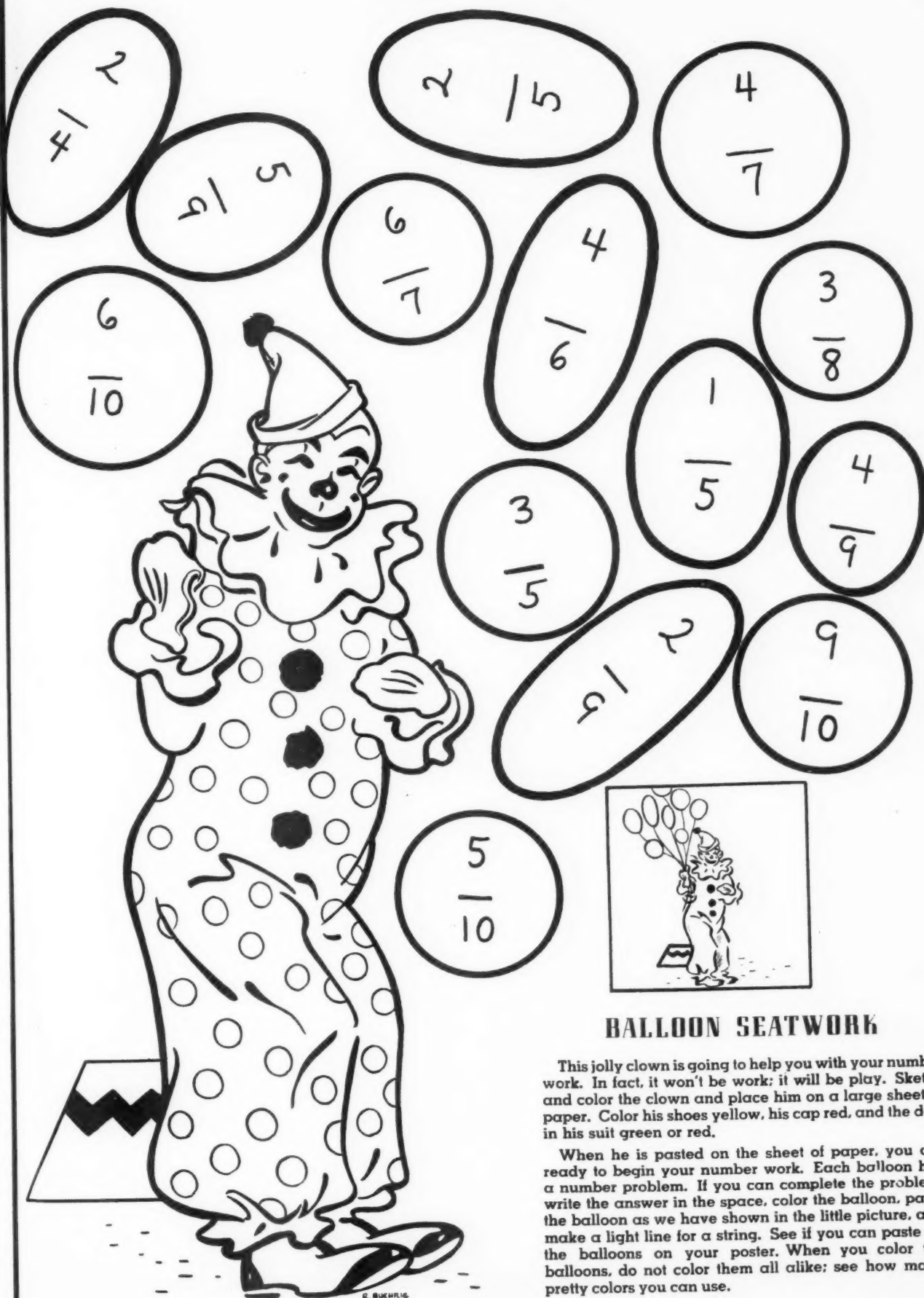
Poor little ant held on to one piece of the balloon.

All at once the little ant hit something. It was not hard at all. It was soft and warm.

Little ant opened his eyes. There he was on a wagon full of cotton. He looked all around. Just across the road was his home.

How glad he was to be home again! After that he always stayed away from balloons!

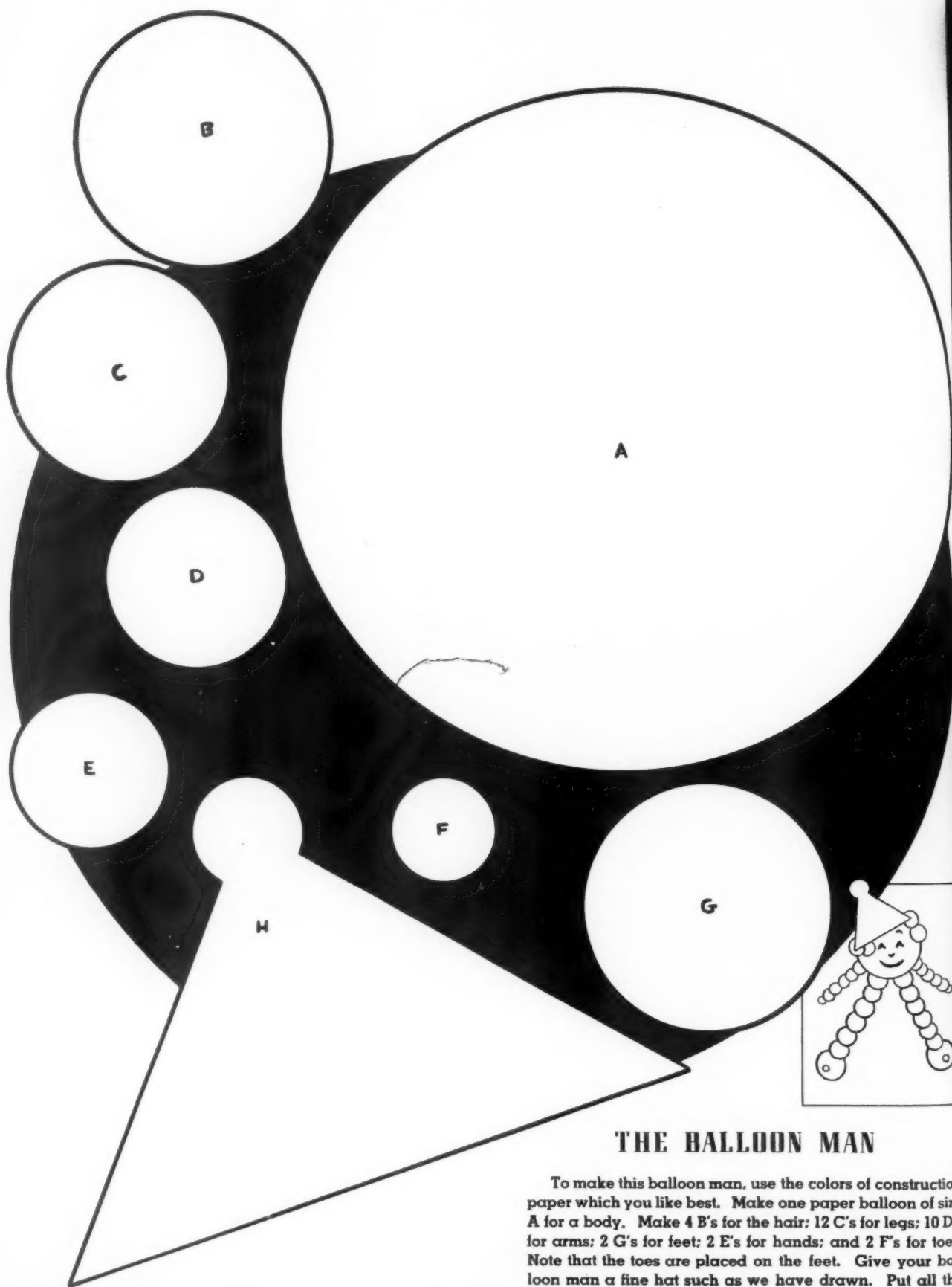




### BALLOON SEATWORK

This jolly clown is going to help you with your number work. In fact, it won't be work; it will be play. Sketch and color the clown and place him on a large sheet of paper. Color his shoes yellow, his cap red, and the dots in his suit green or red.

When he is pasted on the sheet of paper, you are ready to begin your number work. Each balloon has a number problem. If you can complete the problem, write the answer in the space, color the balloon, paste the balloon as we have shown in the little picture, and make a light line for a string. See if you can paste all the balloons on your poster. When you color the balloons, do not color them all alike; see how many pretty colors you can use.



## THE BALLOON MAN

To make this balloon man, use the colors of construction paper which you like best. Make one paper balloon of size **A** for a body. Make 4 **B**'s for the hair; 12 **C**'s for legs; 10 **D**'s for arms; 2 **G**'s for feet; 2 **E**'s for hands; and 2 **F**'s for toes. Note that the toes are placed on the feet. Give your balloon man a fine hat such as we have drawn. Put all the parts together; make nose, eyes, and mouth for the face.

# SPELLING BOOK



## SPELLING

- 1 CAT
- 2 BOY
- 3 COW
- 4 LOOK
- 5 FOR
- 6 SACK
- 7 LIKE
- 8 GIRL
- 9 RED
- 10 BOOK

100

## SPELLING BOOK



This balloon spelling book will be excellent for all the spelling lessons which you write during the balloon unit. Give the little boy a striped sweater. Color the little girl's dress a pretty, light color. Fill in the words "Spelling Book."

If you like, you may make a background of blue construction paper and sketch the boy, girl, and dog on that. You may paste bubbles of different colors on your cover. Every time you have 100% in spelling, ask your teacher to add a colored balloon to the cover of your notebook.



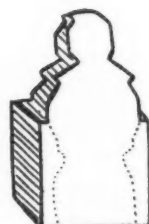
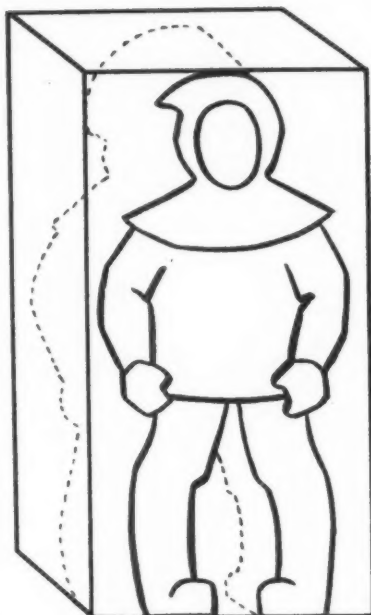
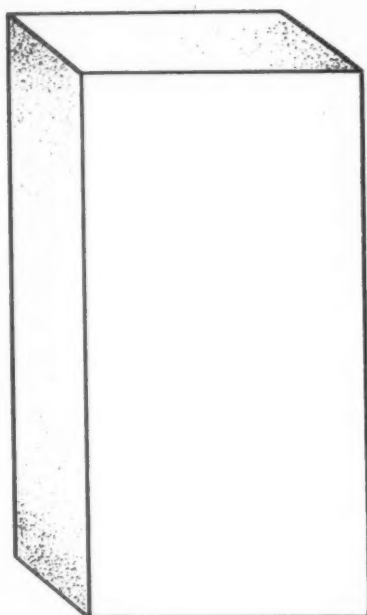
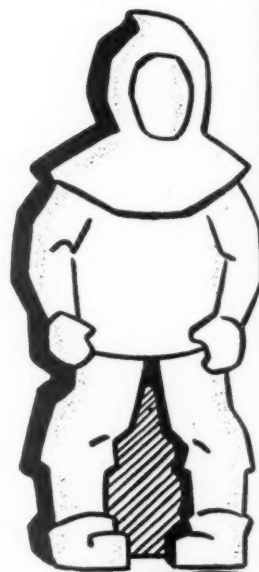
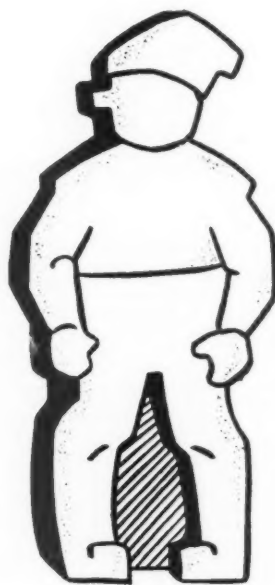
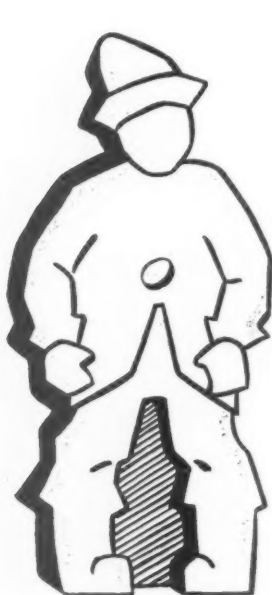
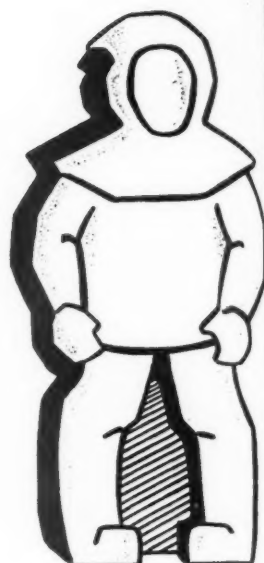


FIG. 1



FIG. 2

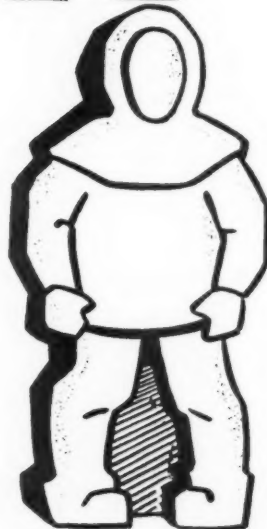


## SOAP CARVING PROJECT — THE SEVEN DWARFS

To make these little figures of the seven dwarfs, first draw the outline of the dwarf on a piece of paper. Now trace the sketch onto the piece of soap. You will find that bars of soap which are flat will be better for this work than oval-shaped bars.

After the design has been traced onto the soap, take a sharp knife and carve the outline. Be sure to carve straight through the soap so that the back of the bar will be just the same as the front, as shown in Fig. (1). After the outline has been cut, round the edges, Fig. (2). To make the arms, legs, face, etc., carve small grooves. For the figures which show the legs of the dwarfs, carve a little deeper between the legs, but do not carve through the bar.

These dwarfs can be used in a little city of the dwarfs which can be made on your sand table. The houses can be real balloons; the roofs, paper balloons; and the streets, paper balloons.



The following play was written for my own Safety club but it can be used in other schools. It is a review of many of the subjects on Safety which we discussed in the weekly meetings of our club. There are several places in the script where songs may be used. The regular Safety club officers may conduct the meeting and the names of your own members may be substituted for the ones used below.

#### THE MARCH OF SAFETY

(This is in the form of a radio broadcast and, since our club is called the "Morrison Safety Club," we named the radio station MSC.)

NORMAN (PRES.): This is Station MSC broadcasting our weekly program on Safety. Friends, we are here today to attend the 23th meeting of our Safety club. We have met every Wednesday since last November and our members have done some very valuable work. This is not to be a play or a show. It is a regular meeting and a review of all the Safety lessons we have practiced all year. It is called "The March of Safety." My assistants are: vice-president, Clyde; secretaries, Jane and Genevieve; treasurer, Teresa. The meeting will please come to order. The members will please rise while we salute our flag and sing "America." (All rise, salute, and sing.)

NORMAN: Marian, will you please come to the microphone and tell how the need for a Safety program has arisen?

MARIAN: Ever since the Pilgrims landed at Plymouth Rock, the people of America have been faced with dangers of all kinds. Their preparation for Safety has been carried on according to the needs of the times. The first problems of the Pilgrims were food, clothing, and shelter. They had to have protection from the cold, from the Indians, and from wild beasts.

NORMAN: What else did they do, Francis?

FRANCIS: Well—the men carried guns and knives because they had to be watchful at all times. Even in church they had to keep their weapons with them.

NORMAN: Tell us what you found out, Helen.

HELEN: After the colonists organized a Union of the 13 states and many cities had been established, there still had to be protection from the Indians. People traveled from place to place on horseback, in carriages, or in stage-coaches. Sometimes children — and grownups, too — were injured by runaway horses. Fording streams where there were no bridges was often danger-

## SAFETY IS OURS IF WE REMEMBER THE RULES We Have Learned

by  
HAZEL MORROW DAWSON

ous and many persons were drowned.

HAROLD: As our nation grew from 13 states to 48, new inventions changed our whole mode of living. These inventions made changes in the methods of travel and transportation, in factories and machinery, in power and light, and in building materials.

NORMAN: Anything else, Charles?

CHARLES: Beautiful buildings have been erected. Streets have been paved. Bridges have been built over rivers and streams. All these magical things have increased our Safety needs. It seems, however, that the more things we have for our own advantage, the more careless people have become.

NORMAN: With all of these advantages comes the hardest task of all. Can you tell us what that is, Charlene?

CHARLENE: Yes, indeed, I can. That is the task of making people protect themselves. What good are all the nice buildings and new inventions if people have to remain in the hospitals? The police, firemen, doctors, and nurses are kept busy taking care of injured persons. The people pay taxes for the upkeep of hospitals and the way it looks lately, it seems that the taxpayers are afraid they won't get their money's worth unless they keep the hospitals full.

NORMAN: What are some of the things that these inventions have given to the world?

JANE: Automobiles and trucks are the things that cause the most worry. They need drivers who are alert; drivers with good eyesight; and drivers who think quickly and calmly in times of danger.

VIVIAN: Street cars and busses can be dangerous, also. The drivers of these vehicles must be carefully trained, because they have charge of public transportation.

GENEVIEVE: Streamlined trains go very fast for they are the newest things in railroad traveling. Other trains are still operating and they, too, still take their toll of human lives at railroad

crossings. Every time I come to a railroad crossing, I see a sign which reads, "STOP! LOOK! LISTEN!" Yet, nearly every day people in motor cars are injured at railroad crossings.

BOBBIE: Don't forget airplanes! They certainly carry a lot of passengers, too. I wish all motor car drivers were as thoroughly trained as pilots. These men must have perfect health, good eyesight, good hearing. They must be good mechanics; they must be able to think quickly in an emergency; and, above all, they must know every part of their ships. Airplane companies, until the last few months, have had a wonderful record.

HAROLD: Factories have installed electrical machinery and many precautions have had to be taken in order to protect the lives of workers.

NORMA JEAN: Those are important things that we have studied; but, in spite of all the dangers that exist, people will not co-operate for Safety unless they are compelled to do so. If they would just remember a few simple rules when riding in automobiles, they would help the driver and keep our streets and highways much safer.

NORMAN: What are some of these hints to motor car and bus passengers, Norma Jean?

NORMA JEAN: One of the most important is to refrain from talking to the driver and trying to attract his attention away from the driving. Be a calm passenger. Don't scream out if a danger approaches. Do not grab the driver's arm. Many cars have been wrecked and many people hurt because someone tried to grab the wheel away from the driver.

JANE: Accidents are increasing in the homes because such foolish chances are taken. Small children are constantly getting hold of bottles containing poisons.

NORMAN: That is a problem that looks as though it will not be solved soon.

VIVIAN: There are hundreds of new toys, too, since the days of the Pilgrims — roller skates, scooters, kites, and tricycles are only a few. These are fine things for children playing out of doors, but they are very dangerous when operated in the wrong places. Skates, scooters, tricycles, and wagons should not be brought to school. They should be used at home, and not in the street or highway.

HAROLD: Kites can be dangerous if wires are used on them. They can be a lot of fun if used in the right way. On a windy day I like to go out on some

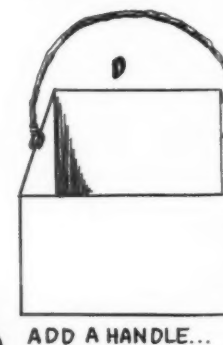
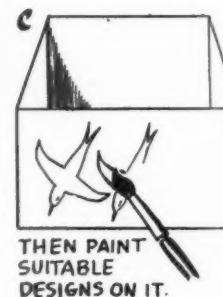
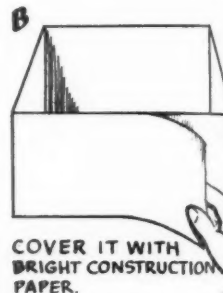
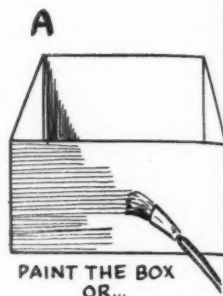
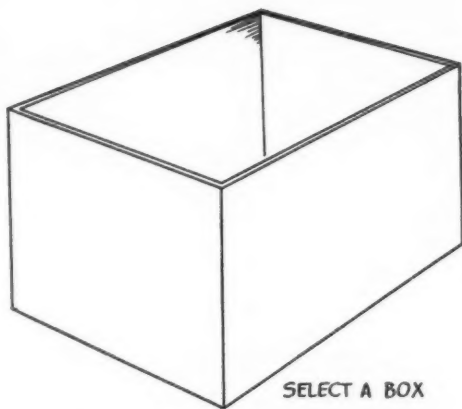
(Continued on page 46)

# MAY BASKETS.

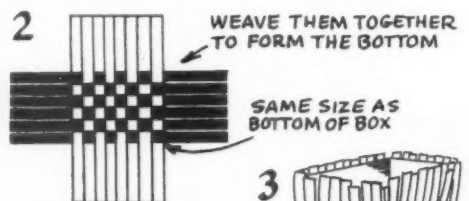
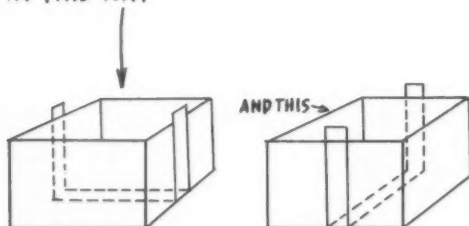
Since we know that boys and girls will want to make baskets to fill with flowers or goodies and hang on the doors of friends, we have planned two different kinds of May baskets. When you are planning who will receive your May baskets, don't forget your shut-in friends—those who cannot be out of doors to enjoy the spring flowers and sunshine.

If you make the woven basket, you may use two, three, or four colors of paper. The strips of paper which are shown in Fig. (2) may be of one or two colors. The weaving on the sides of the box may be done with one or two additional colors. If you wish the sides to be in a different combination of colors, merely paste the ends of the weaving strips at the edge of the box. Use a different color on each of the four sides. Be sure that the strips are the correct length. Paste them neatly.

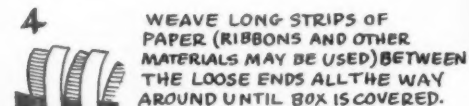
The handles may be made as suggested at the bottom of this page. Do not twist the wet paper unless your hands are very clean. After the paper is dried, paint it.



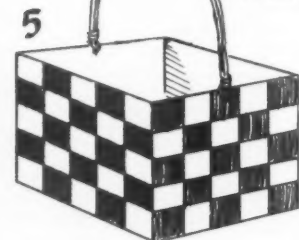
CUT A NUMBER OF STRIPS OF DIFFERENT COLORED CONSTRUCTION PAPER. MAKE THE STRIPS A LITTLE BIT LONGER THAN NECESSARY TO GO AROUND THE BOX IN THIS WAY



PASTE ONTO BOTTOM OF BOX AND FOLD UP ENDS

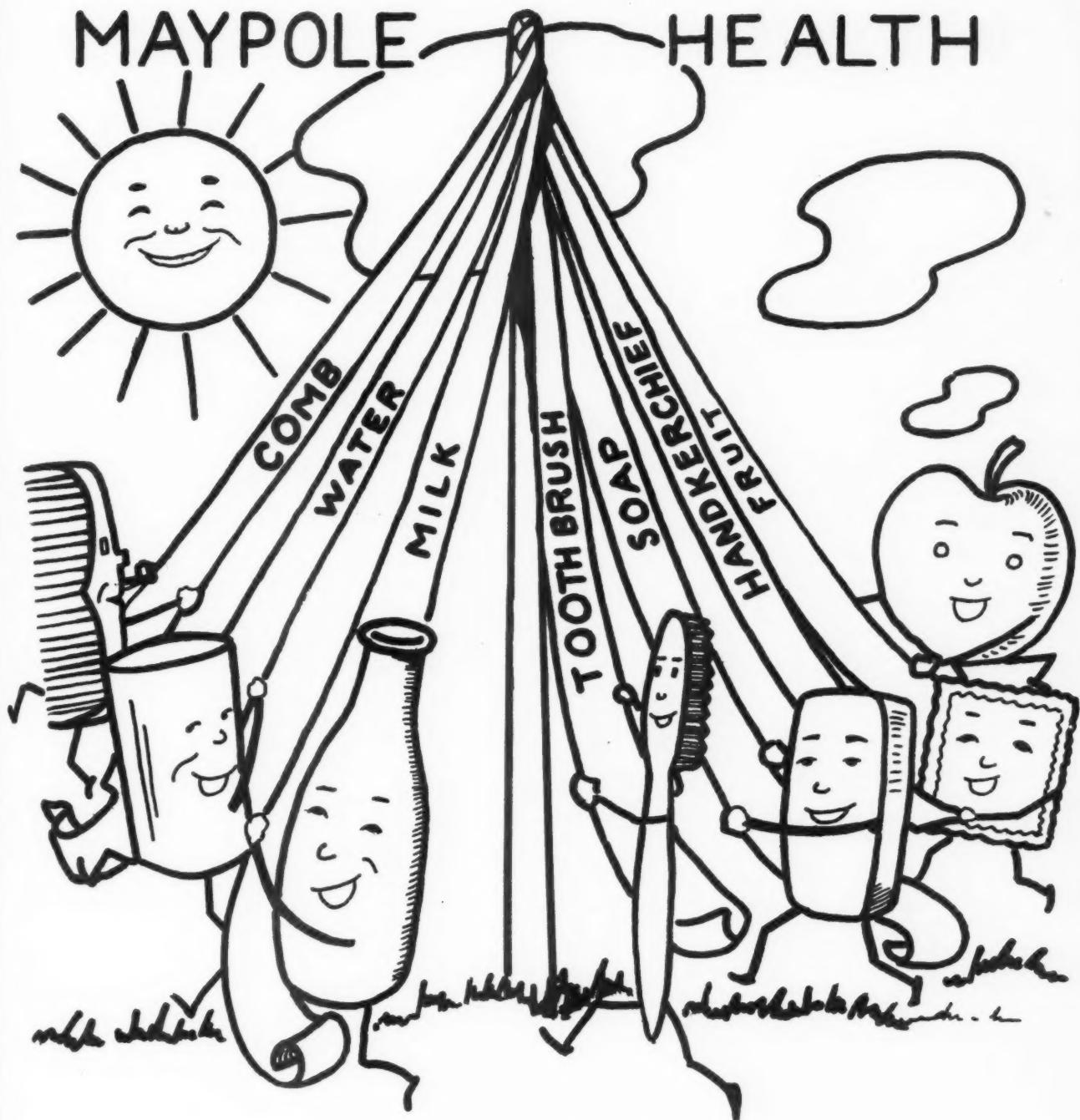


FOLD OVER ENDS AND PASTE THEM INSIDE BOX. PUT ON A HANDLE.



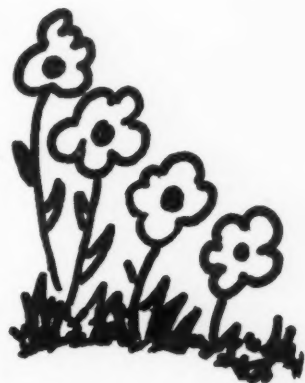


# MAYPOLE HEALTH



The Maypole Dance is one of the nicest things to use as the theme of a poster. To make this poster, sketch the figures lightly with a pencil. Color the drawing with crayons or water colors. Letter the words on the ribbons very neatly. If you can think of additional health rules which can be suited to figures, use them also. Be sure to include vegetables and fruits. The ribbons which the vegetables wind around the "Good Health Maypole" should read: "Eat plenty of fresh vegetables." Those for the fruit can say: "Eat fruit for better health."

Perhaps you would like to have a real Maypole Dance. If so, each child should have a ribbon across his chest which will correspond to the figures in the drawing. If a child represents "Brush teeth daily," his ribbon should read "Toothbrush." These ribbons can easily be made of different shades of crepe paper.



# THE STORY OF THE FROG

ADAPTABLE FOR  
ALL GRADES

One of the most interesting things to have in a classroom aquarium is a tadpole. Tadpoles are those queer creatures which, with their long, filmy tails and round, dark bodies, dart swiftly in and out of the stones and plants in the aquarium. Where do tadpoles come from? What do they become? Or, are they always the small creatures we see in ponds and aquariums?

Tadpoles can be either baby frogs or baby toads. Once the tadpoles were just a mass of tiny black beads or pills covered with a sticky jelly. These are the eggs of the frog and the toad. The mother frog lays from 2,000 to 3,000 eggs. She attaches them with the jelly into a sort of cushion on some weed or water plant. Mother Toad strings her eggs in long strands along the muddy banks where they soon become black with dirt and silt.

It takes from three to twenty-five days for the eggs of the frog to hatch into tadpoles. The tadpoles live in water and breathe through gills. At first they have little suckers shaped like horse-shoes attached to their heads. This helps the tadpoles to cling to bits of plants in the first days of their life when they cannot see. After three days the tadpoles develop eyes. Their gills are feathery little organs which are placed on both sides of their bodies. After a time, a thick skin covers the tadpoles' gills.

Some polliwogs or tadpoles grow into frogs in three or four months; the tadpoles which will be bullfrogs, however, remain tadpoles for a year before developing into frogs. It takes about five years before a frog is full-grown.

The tadpole's body grows and grows. Finally the two back legs appear; then the two front legs. All this time the tail grows shorter and shorter. Some people think that it finally drops off or that the little frog eats it. These things are not true. What really happens is that the tail is absorbed into the frog's body. It is used to help develop the frog's lungs because a frog will need lungs since he will not always live in the water.

The frog now spends more time out of the water but he still is very much at home in the water; in fact, after the

frog is grown and winter comes, he will bury himself in the mud beneath the pond and go to sleep. Since the pond never freezes solid, there is always enough moisture for the frog to obtain a little oxygen. The reason the frog can live both in the water and on land is that he belongs to a class of animals called Amphibians, a word which means *double life*.

During the time when the frog is developing, his eyes are growing. So is his mouth. He is also developing his croaking sacs. When he sings, the frog does not open his mouth; he merely forces the air from his lungs into his croaking sacs and these act as a sort of megaphone. Of course, the frog doesn't sing much during his first year because he is still young and much more interested in eating and in seeing the things about him.

The frog's mouth and tongue are strange features. First of all, the frog's mouth is very big. It reaches behind both his ears. The frog's tongue is not attached to the back of his mouth the way ours are. Instead, it is fastened inside his lower lip. Whenever the frog wants an insect his tongue flies out and catches the bug which stays on the tongue because of a sticky liquid which is on it.

The frog has some little teeth but toads do not have any.

As the frog grows, he becomes too big for his coat so it splits down his

back and legs and it finally comes off. Then the frog gobbles his old coat.

There are many different kinds of frogs. In the whole world there are more than two hundred species. They are found on all the continents except Australia. In the United States there are thirteen different types of frogs.

The most common of these is the bullfrog. One measuring eight inches in length may have back legs more than ten inches long.

Little tree frogs are frequently only one inch long. Another frog is the wood frog.

The leopard frog has an unusual coat. It is spotted just like the leopard from which it takes its name.

Just as frogs can obtain new coats, they can also change the colors of their coats. If they are in the green grass, their coats are green; if the little tree frog is found in a tree, his coat will be grayish-brown. This is what is known as having a "protective coloring." Since the frogs can change the colors of their coats, they can protect themselves from enemies.

The male frog croaks loudly, especially to his mate. The female frog, however, makes only a soft croaking sound.

Frogs have many enemies although they seem to be well protected against them. One of the reasons that Mother Frog lays so many eggs is that many of the tadpoles will be eaten by enemies of the frogs-to-be. Some of the creatures which find that tadpoles make excellent meals are turtles, water boatmen, leeches, water spiders, dragon flies, and water tigers. When the frogs develop, strangely enough, they find that some of these same animals provide excellent meals for frogs.

When the frogs are full-grown, fish, snakes, and birds are their enemies. The frogs must be constantly on the alert against blue herons, kingfishers, ducks, crows, and snakes. Even men are sometimes the enemies of frogs because they like to eat frogs' legs.

However, the frog is man's friend. He helps rid the fields and woods of harmful insects especially mosquitoes.

Here are some stories and poems about frogs: "The Story of Frogs," Mary Belle Herring in *Modern Wonder Books*, No. 351; "The Frog," Hilaire Belloc (this is included in most anthologies of children's literature); "The Two Frogs," a Japanese Folk Tale, included in *Book Trails*; "Twenty Froggies," George Cooper; "The Frog-Prince," Grimm's *Household Tales*.

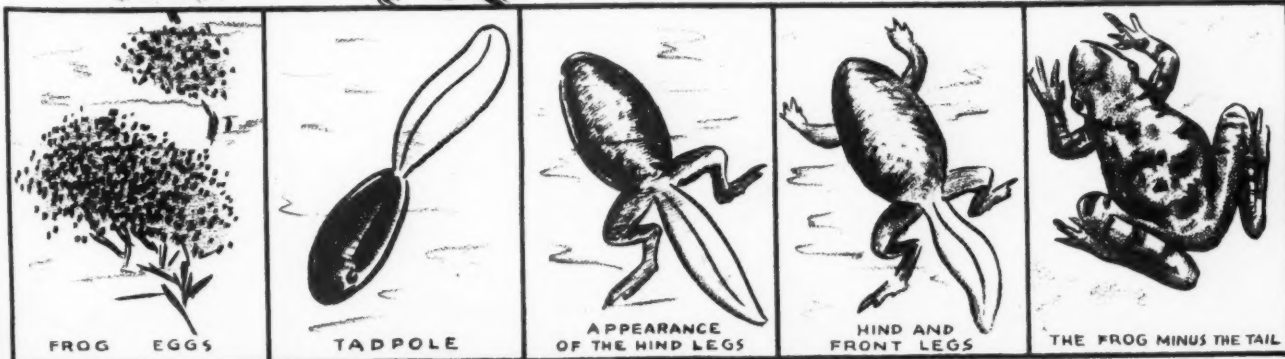




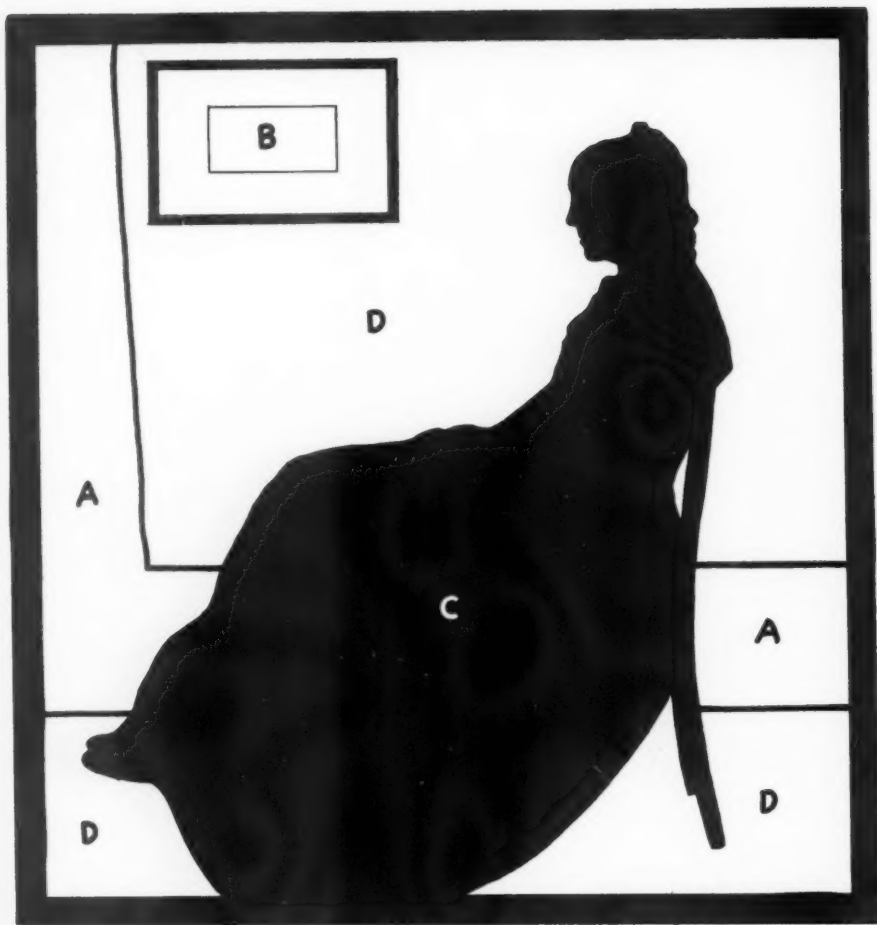
## THE FROG

The May page in your Nature Notebooks is devoted to the frog. Across the bottom of this page we have shown the steps in the growth of the frog. However, do not think that, just as soon as the frog has all of his legs and has lost his tail, he is full-grown. The frog will continue to grow for more than three years. Some frogs live for thirty or forty years.

If you can obtain some tadpoles, they will make excellent additions to your aquarium.







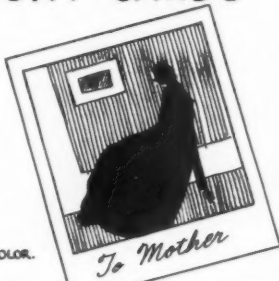
## WHISTLER'S "MOTHER"

### MOTHER'S DAY CARDS

#### CUT PAPER



IF ONLY TWO COLORS ARE USED, OMIT THE PART MARKED "A". MAKE "B" AND "C" THE SAME COLOR.



AN APPROPRIATE VERSE MAY BE ADDED BY MOUNTING THE DESIGN ON A FOLDING CARD WITH THE POEM INSIDE.

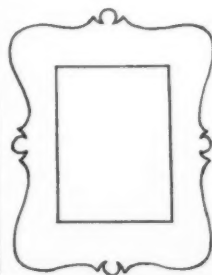
#### SPATTER PAINTING



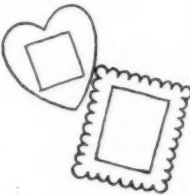
MAKE MASKS FOR EACH COLOR AND SPATTER WITH A TOOTHBRUSH



A FOLDING CARD MAY BE MADE SO THAT THE DESIGN IS SELF-SUPPORTING. PLACE THE MESSAGE AND PICTURE, "B" ON THE BACKGROUND.



A DECORATIVE FRAME OR CUT-OUT SHAPE WILL ADD TO YOUR CARD.



## THE STORY OF WHISTLER'S "MOTHER"

It is hard to say who is more famous — Whistler or Whistler's "Mother." When James Abbott McNeill Whistler asked his mother to pose for him, he had all the details of how he would paint her firmly fixed in his mind. There was a Japanese curtain, a picture, a green-gray wall, his mother's black gown, the gray floor — "An Arrangement in Gray and Black," said Jemmie Whistler, "is what we shall call the picture."

So Mrs. Whistler sat quietly in the small room in London where her son was busily painting. Already James Whistler had become well-known for his etchings and his oil paintings into which the artist had introduced many new ideas. These ideas, which were mostly concerned with color, were mingled with inspirations which Whistler received from studying Japanese paintings and also from the great Spanish artist, Velasquez.

Slowly and steadily Whistler worked at his "Arrangement in Gray and Black." Finally the painting was finished.

"Come, mother, and see our painting," he cried. You can imagine that Mrs. Whistler was thrilled when she saw the picture. When other people came to look at it, they could not continue to call the painting "An Arrangement in Gray and Black." It became the "Artist's Mother." In the great galleries of the Louvre in Paris visitors ask to see "Whistler's Mother."

James Whistler, whose father was an army engineer, spent the first years of his life in Russia. When he returned to America it seemed like he was in a foreign country. Jemmie Whistler attended school in America and delighted his classmates with little sketches of the teachers and the other pupils. He was a gay lad and loved to play and laugh.

When he grew older Whistler attended West Point, but he decided that he did not want to be a soldier. After a while, he went to Paris and St. Petersburg to study art. He remained abroad for most of his life. After he had become famous he still enjoyed making pictures of his friends, and sometimes he made word pictures of them. Not all his friends laughed, as he did, at his sketches. Some of them became angry. But Whistler never wanted to hurt anyone's feelings; he merely saw something funny and he wanted everyone else to see it.

Whistler made many etchings which are very famous. His "Nocturnes," paintings of the night, are very well-known.



In some school systems it is not customary to give tests or examinations in any subject at any level. Other systems believe that the art subjects cannot be adequately tested. Some schools operate upon the theory that one can test older children, but not younger ones who have not learned to express their ideas and attitudes in formal language, much less their knowledge upon a given subject.

Whatever the practice in her system, the systematic teacher will want to determine how successfully she has taught her class. It is one means of determining the value of the techniques one is using. It is one way whereby the teacher can discover where she is strong and where she is weak.

Formal written tests at primary level in art subjects are seldom satisfactory. In music class the children have sung, listened to music, probably learned to identify and make several kinds of notes, and participated in musical activities such as a rhythm band or folk games. It is likely that no two children attained the same level of achievement in all of these, since the pre-school background is variable and the outside influences are uneven as to quality and quantity. In addition, primary activities discover and develop musical talent rather than non-performable knowledge.

The tests which can be used at this level check only rote memory. They cannot indicate the development of appreciative taste or progress in performance.

To judge the effectiveness of her year's work with young children, the teacher should observe each child individually. She might list the qualities to be considered for each child and indicate if improvement was noticeable. A decided improvement might be indicated by a plus sign; no improvement, or very little, by a minus sign; and average development, by leaving the space blank. The column should be totaled and the number of minuses subtracted from the number of pluses. The difference should be compared with the number of blanks. If the blanks are more than the pluses, the child rates an average grade. If the pluses outnumber the blanks, the child deserves a superior rating. Such a chart is indicated below.

Items Checked	Names of the Class		
SINGING	Blank	Plus	Minus
(1) pitch	+	-	-
(2) tone quality	+	-	-
(3) time	+	+	-
(4) poise	+		-
(5) memory	+		-
(6) progress	+	-	-

# MUSIC

## TESTING THE YEAR'S WORK

by  
LOUISE B. W. WOEPPEL

### RHYTHM

(1) recognition	-	+	
(2) expression	+	+	
(3) note changes	-		-
(4) exactness in singing games		+	-
(5) poise			-
(6) progress			-

### APPRECIATION

(1) increased fondness for singing	+	-	-
(2) for games	-	+	
(3) for rhythm band	-	+	+
(4) for listening at school	+		
(5) for listening at home			-
(6) recognized music heard	+	-	-
(7) progress		-	-

### ATTITUDES TOWARD MUSICAL ACTIVITIES

(1) interest	+		
(2) enthusiasm	+		
(3) initiative		-	-
(4) confidence	+	+	-
(5) leadership	+		-
(6) independence		-	-
(7) progress	+		

### SPECIAL ABILITIES

(1) helpfulness	+		
(2)			
(3)			
TOTAL PLUS	16	7	1
TOTAL MINUS	4	8	18
DIFFERENCE	12	-1	-17
BLANKS	7	11	7
DIFFERENCE	5+	10	-10
RATING	Sup	Av.	Inf

Other items not included in this chart may be written in the blanks listed under SPECIAL ABILITIES.

In the intermediate and upper grades, the teacher will find that she wishes to check the class on factual knowledge, aural keenness, and vocal ability. Unfortunately one cannot adequately test the degree or development of appreciation; one cannot set absolute performance standards because individual differences affect the results to an immeasurable degree. Unless one gives individual tests, at both the beginning and the end of the year, one cannot even determine performance progress.

Therefore, one is limited to specific phases of the learning process. The teacher is able to determine the group's ability to recognize ear-training figures, to reproduce notes and rests that have been taught, to recognize familiar rhythms for what they are, to evince ability to sight-read in the accustomed manner, to identify songs and instrumental compositions used in school.

A music test, like any other, is of little value unless it is valid and reliable; it should test what it is supposed to test; and it should test the material adequately. For that reason, it is seldom possible to use a standardized test in music. Such tests may include material not taught to the group in question; it may omit material that has been taught; it may use terms that are too easy, too difficult, or foreign to the child's vocabulary. It may be based on an approach that does not coincide with that used in the classroom.

If the teacher makes her own tests, she should consider certain requisites. The test she constructs should fulfill the following requirements.

- (1) It should be scaled in difficulty to the group.
- (2) It should reproduce the learning situation by its form and wording.
- (3) It should cover the material taught.
- (4) It should be divided into short units to avoid fatigue.
- (5) It should be as objective as possible.
- (6) It should involve no knowledge of music not presented in class.
- (7) It should be as varied as possible so as to test different qualities and abilities.
- (8) It should be short and easy to grade.

When such a test has been given, the teacher will be able to evaluate the group and her procedures so that all may benefit from the examination. If a child with no physical handicap or mental limitation does poorly in aural recognition, it is probably due to poor listening habits. That is something which the child should know so that he

can correct it. Other manifestations of limited achievements may also be due to faulty habits of study or thought.

The group as well as the teacher should consider such a test an opportunity to show mastery, a challenge to do one's best. With that attitude prevailing, during both the test and its interpretation to the class, neither teacher nor class should think of it as a punishment.

#### **MUSIC APPRECIATION TEST— LOWER INTERMEDIATE GRADES**

This test checks the child's interests, both as a performer and as a listener.

The teacher slowly reads the statement. The child writes YES or NO on his paper. The child does NOT have a copy of the statements.

Sample to be explained: Teacher reads, "I like music." On paper the child writes YES if he feels the same way; NO if he thinks differently.

- (1) a. I like to sing in school.  
b. I like to sing at home.
- (2) a. I like to sing better than to draw.  
b. I like to sing better than to read to myself.
- (3) a. I like to play singing games.  
b. I like to sing songs better than to play singing games.
- (4) a. I would like to learn how to play a musical instrument.  
b. I would rather play an instrument than sing.
- (5) a. I would rather listen to music than sing.  
b. I would rather play an instrument than listen to music.
- (6) a. I like to listen to music over the radio.  
b. Of all radio programs, I like musical ones best.

This check-up might be given at the end of the third grade and repeated, for diagnostic purposes, in the fourth grade. If the child does not like music better, in the higher grade, the teacher should consider the material used in both grades, the procedures and techniques, and the child's natural aptitudes and interests.

If an entire group, which was lacking in appreciation, does not improve during the year, the teacher should seriously consider her manner of presentation. An approach that is satisfactory for most groups will sometimes fail with a specific group because of its background or interests.

#### **THEORY TEST FOR FOURTH GRADE**

- (1) a. Draw a whole note.  
b. Draw a half note.  
c. Draw an eighth rest.  
d. Draw a fourth note.

- e. Draw a half rest.
- (2) a. Draw a staff. Put a flat across the third line. Find number "one" (do) from the flat.  
b. Draw a bar line after number "one." Put a sharp across the top line. Find number "one" from the sharp.
- (3) Write the numbers of the notes in each of the figures I sing. (Teacher sings each figure, then waits for the children to write it. She should sing the first note with its NUMBER, the rest with "loo.") The teacher sings figures the class knows.
- (4) Name a school song that you like. Tell why you like it.
- (5) Name a piece of music you heard outside of school. Choose one you like. Tell why you like it.

This test is simple enough to be given in one period. It tests theoretical knowledge, ear discrimination, and checks musical taste.

#### **APPRECIATION TEST FOR UPPER- INTERMEDIATE GRADES**

In each case, the teacher must give the child credit for his reasons, if they are satisfactory from his viewpoint. Adult ideas are not expected.

- (1) Name your favorite school song. Give two reasons why you like it.
- (2) Name the prettiest piece to which you have listened at school — over the radio or phonograph or at a program. Give one reason why you like it best.
- (3) What is your favorite piece of music which you have heard outside of school? Give two reasons why you like it.
- (4) (The teacher plays part of a familiar "listening piece," with a strongly marked rhythm.) When you hear this piece, how does it make you feel?
- (5) (The teacher plays part of a dreamy or melodious number which is a marked contrast to the first selection. This also should be familiar.) When you hear this piece, how does it make you feel?

NOTE: The teacher must not correct the choice of the child, if he has good reasons for what he likes.

#### **A THEORY TEST FOR INTERMEDIATE GRADES (4B—5A)**

Turn to page .... in your music readers. Answer these questions about it.

- (1) What is the time signature? What does it tell us?
- (2) What is the key signature? Find number "one" (do) from the key signature.
- (3) Name the key.
- (4) Write the numbers (so-fas) of the first staff of this song. Draw a line to separate the measures.

The song chosen should present no new time, tone, or theory problems. It should be a song new to the children but well within their reach.

#### **AN EAR-TRAINING TEST FOR THE UPPER-INTERMEDIATE GRADES (to be hectographed)**

(1) Write the numbers (so-fas) of the figures that I sing. Slant the numbers in the direction that my voice goes. (Teacher sings each figure, then waits for the children to write the answer. She should sing the first note with its NUMBER; the other notes with "loo.")

(2) I shall sing a phrase with words from a song that you know. In some songs I shall sing correctly; in some I shall make a mistake in the tune. If I sing correctly, write RIGHT after the song number; if I sing the phrase incorrectly, write the word WRONG after the song number. (The teacher should choose the first phrase of songs known to all.)

(3) I shall sing a phrase with "loo." If it is in a major mode write the word MAJOR after the phrase number; if it is minor write the word MINOR. (These figures are merely suggestive.)  
a. F-A-C b. F-A -C c. F-A-C (middle C) d. D-F-A e. D-E-F-G-A

(4) I shall sing (or play) the following tunes. BEFORE each note getting the most important beat in the measure, draw a bar line. (The lines to be drawn by the class are here marked with a wavy line.)

NOTE: It should be possible to give the three tests just preceding to a group to test their development along these various lines. Only one test should be given at a time.

The final grade should be an average of these three scores. If these grades are sent to the parents, some indication should be given of the child's attitude toward his work. Item 4 in the first test may be used in evaluating co-operation.

#### **THEORY TEST (6B—7A)**

Part I—Recognition and identification. Turn to page .... (a new unison song that presents no NEW problems.)

- (1) What does the time signature mean? On what count does this song begin?
- (2) Locate number "one" from the key signature. Name the key in which this song is written.
- (3) Is the song in a MAJOR or MINOR mode? Give one reason for your answer.
- (4) Analyze the entire song by phrases. Use letters to name the phrases.
- (5) Write the number names of all the notes in the first staff. Draw vertical lines to separate the measures.

(Continued on page 47)



# MORNING

## *on the Farm*

by  
ELIZABETH OBERHOLTZER

Hear the baby chicks

See the puppy small

Asking to be

Sitting up to

While our dear baby

Hear the hen tell us

Is still in

She has laid an

See the little pig

See old dog Rover

Gobbie up his

Lie down and play

He is a greedy

Hear the

buzzing

Fellow in -

Around his head.

THE NOTES AT THE BOTTOM OF THE PAGE SPELL WORDS WHICH FIT INTO THE POEM. FIND THE RIGHT MUSICAL WORD FOR EACH BLOCK.




# THE SMALLER SOUTH AMERICAN REPUBLICS

by

ANN OBERHAUSER

*For Intermediate and Upper Grades*

In our studies of South America — the continent, the people, the history, the resources, and the products of this great part of the New World — we have made a more detailed examination of Argentina, Brazil, and Chile because these three nations are the largest and, at the moment, the most important in South America. They are not, however, the entire continent. Bolivia, Colombia, Ecuador, Paraguay, Peru, Uruguay, and Venezuela are, as we shall see, rapidly becoming prominent in many fields of industry, agriculture, and social development. Indeed, Uruguay is a very important agricultural state and its capital, Montevideo, is one of the great cities of the world.

Let us begin with the republic of Venezuela. Christopher Columbus himself visited Venezuela — “little Venice” so called because the many rivers of the coastal region resemble the canals of Venice — and the oldest Spanish settlement in South America is here.

The only means of reaching Venezuela is by boat. There are no railroads crossing the frontiers to Brazil, British Guiana, or Colombia. Nevertheless, Venezuela is becoming one of the great industrial countries of South America. The reasons for this are the vast stores of oil which have been found in the western section around Lake Maracaibo. There are also great deposits of asphalt needed in making modern roads, sealing subways against moisture, and other industrial purposes. Meat packing is important in Venezuela because many cattle and sheep are raised on the llanos, the grassy plains of Venezuela. The rich stores of other minerals in which Venezuela is said to abound have scarcely been touched.

The western part of Colombia contains the mountainous regions of the Andes. It is in these mountains that such great quantities of minerals are to be found. The Spanish explorers took advantage of these minerals and much wealth of Colombia was exported to Spain before Colombia, once called “New Granada,” established an independent government. There is much oil in Colombia; the world’s finest emeralds come from this country. Platinum is an important mineral; and coal, gold,

silver, copper, and iron are found in large quantities.

The most important of all Colombia’s products is, however, coffee. Colombia ranks after Brazil in the amount of coffee produced. Bananas, also, are important to the economic life of Colombia.

One of the most fascinating of all the South American countries is Ecuador, which takes its name from the fact that the equator crosses it. In fact, its capital, Quito, is situated almost on the equator. In spite of this, however, Quito has a delightful climate since it is high in the mountain regions. Two of the highest volcanic peaks of the Andes are located in Ecuador — Mt. Chimborazo and Mt. Cotopaxi.

Most of the chocolate which is used today comes from the cacao trees of Ecuador. It is the most important product although coffee is fast becoming a rival.

South of Ecuador and Colombia lies Peru—the very name brings to our minds the wonderful empire of the Incas and the splendor and romance of the Spanish “Conquistadores.” Peru’s climate is not very good for a progressive, modern state to survive. The western part, the mountainous region, is a barren, sandy waste; the high plateau between the east and west ranges of the Andes is cool and damp, but the altitude is so high that very little can be grown there; the eastern part of Peru is such a dense tropical forest that, although it is rich in minerals, only a few Indians can live there.

But Peru, now small, was once mightiest among the lands of the New World. Here, centuries before the Spaniards came, long before the western hemisphere was discovered and explored, there was a vast and rich empire. It extended into Chile and Bolivia and into Ecuador and surrounding land. The “Incas” were the kings of their people, but now all those who were ruled by the Incas have come to be called by that name.

The ruins of the Inca empire at Cuzco, the ancient capital, and on the sacred islands in Lake Titicaca attract visitors and archeologists from all over the world.

Bolivia takes its name from Simon Bolivar, who not only freed this country from Spanish control, but who professed a great liking for this land.

Bolivia is a landlocked country. Peru, Chile, Argentina, Paraguay, and Brazil are its neighbors. Because of the fact that it has no seacoast, Bolivia has not developed as much as the other South American republics. It is rich in minerals, however. It is one of the world’s largest producers of tin. Silver, gold, lead, and other metals are to be found there.

A large portion of the population of Bolivia is of pure Indian stock and perhaps this is the reason that so many gay fiestas are held in this country. The people in their bright costumes sing and dance for days at a time during the great fiesta which is celebrated in the spring.

Although Sucre is the legal capital of Bolivia, La Paz is the city in which the legislature meets.

Paraguay is like Bolivia in that it is not located on the sea, but it has the advantage of having navigable rivers which enable the Paraguayans to ship their products to places outside their country.

Oranges are the leading product of Paraguay but a more interesting export is yerba mate leaves which, when dried and brewed, make a tea of which the people of South America are very fond. We have illustrated the gourd and the straw-like strainer through which the tea is sipped.

Asuncion, the capital, was founded about 100 years before the city of Boston but it still is a small town.

The smallest country of South America is Uruguay. This modern, progressive country is devoted almost entirely to agriculture. The finest cattle in the world graze there as do large numbers of sheep. These two products form the bulk of the exports of this land of rolling plains, of beautiful climate, and of progressive people. Montevideo, the capital, once boasted the tallest skyscraper in South America.

## ACTIVITIES

This month, the last entries in the South American notebooks should be made. These notebooks should contain not only material from the children’s school work, but every bit of data which can be collected.

Making the little dioramas about the customs of the countries studied is a great help in understanding those countries.

We have also designed a project utilizing Peruvian Indian designs in tin craft.



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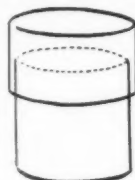
FLOWER POT HOLDER WITH PAINTED DESIGN



FLOWER POT HOLDER WITH PUNCHED DESIGN



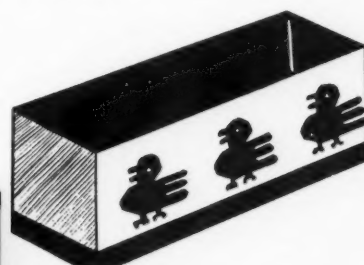
CANDY BOX WITH PAINTED DESIGN



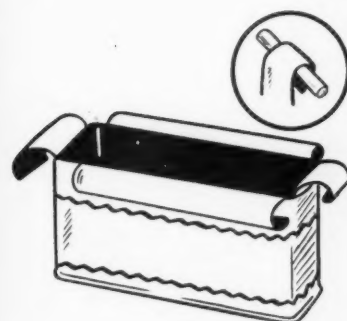
CANS LIKE THIS  
FOR CANDY BOX



FOR TRAY A PLAIN COOKIE TIN  
WITH PAINTED DESIGN



CHEESE BOX WITH PAINTED BORDER  
AND TIN DESIGNS TACKED ON



FLOWER BOX WITH PAINTED DESIGN



VASE WITH PAINTED DESIGN

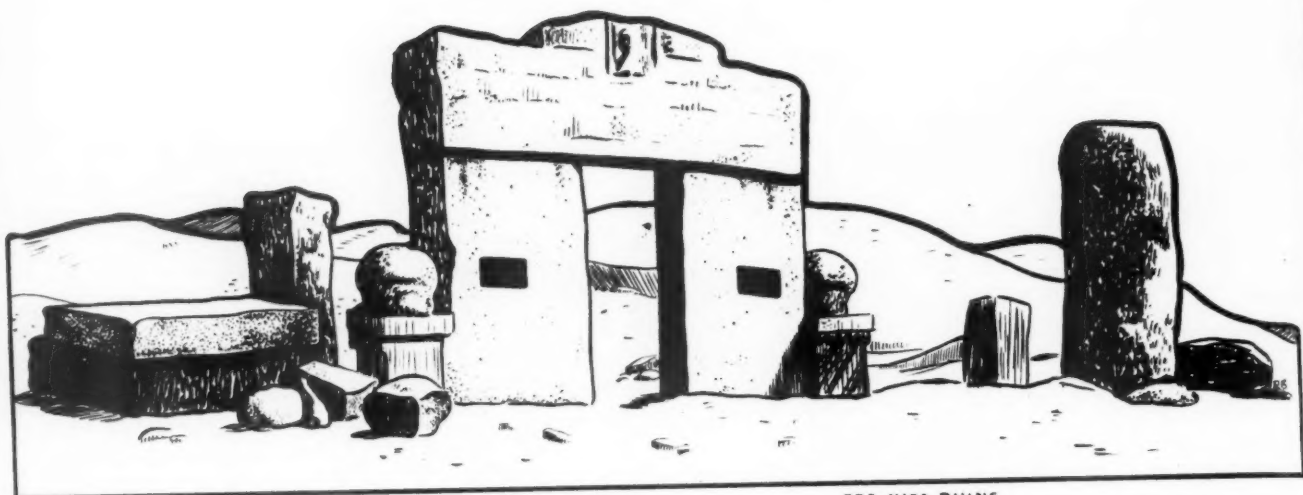
## TIN CRAFT

Any shape of tin can can be turned into a useful and beautiful article with the help of a few colors, designs, cuts, and scallops.

Here we are using authentic Peruvian Indian designs which are either painted on the tin cans, trays, and boxes or punched into the cans with a



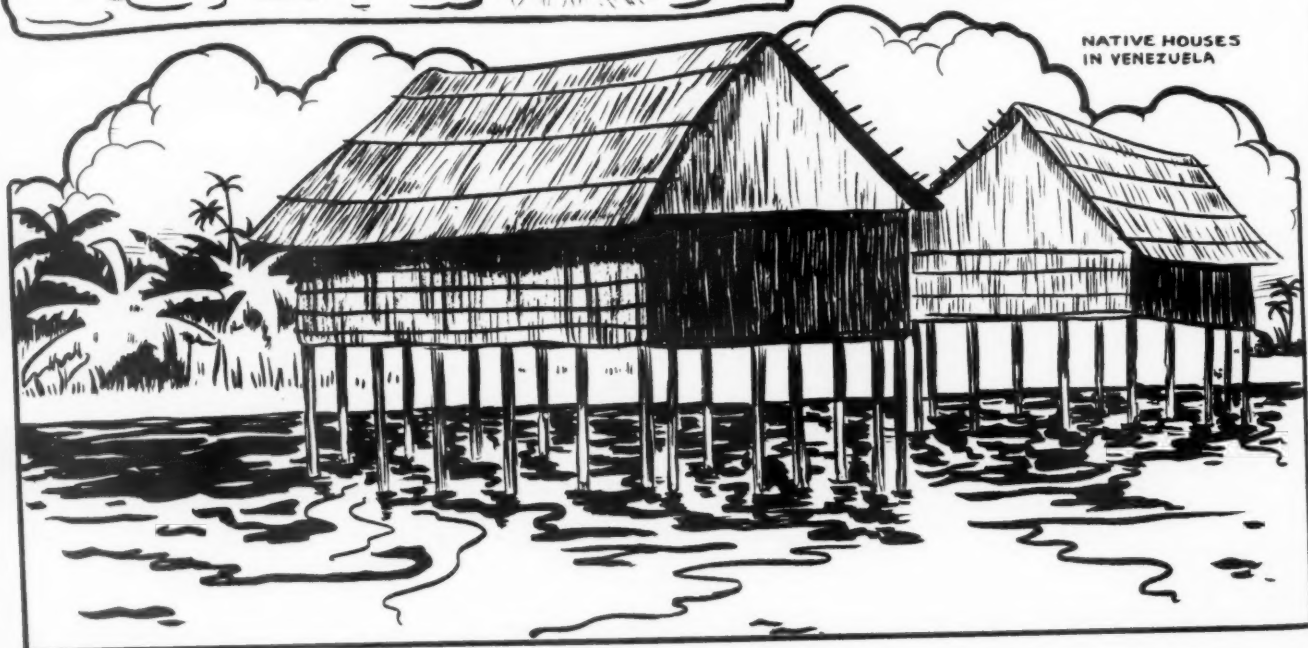
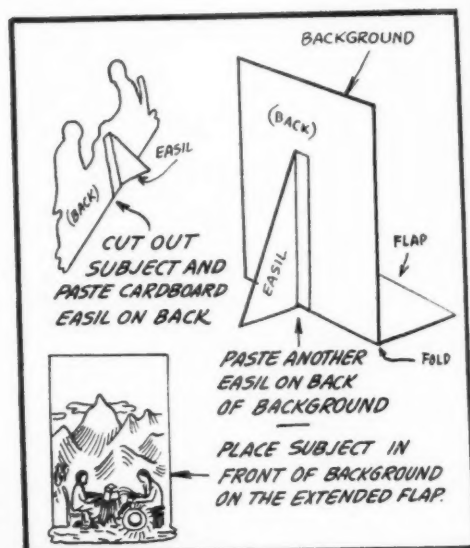
hammer and a nail. To make these punched designs, first trace the pattern onto the can as shown in the second can in the left-hand column. Then punch a small hole with the hammer and nail; remove the nail and continue punching until the entire design has been made. The scalloped edges on the can can easily be cut with a pair of sturdy shears.



PRE-INCA RUINS



MAKING PANAMA HATS



NATIVE HOUSES IN VENEZUELA

## SOUTH AMERICAN DIORAMAS



INDIAN DANCER IN  
OSTRICH-PLUME HAT



AYMERA MOTHER AND CHILD



NATIVES BEATING  
VERBA MATE LEAVES

The sketches on this and the opposite page are scenes from the South American countries which we discuss this month. These are suggestions which you may use for note books, dioramas, murals, etc.

An interesting way to employ drawings of this type is to sketch the figure or scene on white paper, color it, mount it on light cardboard, and cut around the heavier lines of the drawing. Then make a simple background suitable to the picture. Use water colors or crayons for the background, doing the work on lightweight cardboard or on white paper mounted on cardboard. Fold the background so that there is a base at the bottom front. Finally, make an easel of heavier cardboard and attach it to the cut drawing. Place the drawing on the base of the background.



# RICE

## THE FOOD OF HALF THE WORLD

*For Intermediate and Upper Grades*

More than three thousand years ago, the people of China were growing rice in much the same way that it is still raised there. Some men think that rice was the first crop which was cultivated (that means planted, cared for, and harvested) by man. Whether rice is the oldest cultivated crop or not is of small importance beside the fact that almost one-half of the people of the world live almost entirely on rice.

When there is not a good rice crop it means hunger and, perhaps, starvation, for the people of China, Japan, parts of India, the East Indies, and the Philippine Islands.

The countries which use so much rice are the countries in which most of the population of the world are to be found. In these lands, too, the amount of ground which can be used to grow rice is very small. Therefore, the land is divided into very small portions and each farmer has only a very little space in which to grow his crop of rice to feed his family and, if the crop is very good, to sell in the cities. The farmers, you can imagine, are very poor. It is for these reasons that the modern methods of farming which we use in America cannot be employed.

The rice seeds are planted and when the little plants are six or eight inches tall, they are transplanted into flat, dike-rimmed fields. In some countries, the rice fields are called "paddy fields." The plants must be kept flooded with water until about ten days before the crop is ready to be harvested. Then the water is drained off the fields. Whenever weeding is necessary, the fields are drained and all the members of the farmer's family go into the fields to pull the weeds. After they are finished, the fields are again flooded.

It is easy to see that the farmers of the rice-growing countries must be very expert at irrigating their small fields. It is clear, too, that if there is not enough rain the crop will be a failure.

When the rice is ready to harvest, the field is drained and the farmer and his family go into the muddy fields with primitive sickles. The sheaves of rice are allowed to dry and then the kernels are separated from the straw and the

chaff by means of a mortar and a pestle.

If the farmer has more rice than he needs for his family, he tries to sell the surplus. Rangoon, in Burma, is the largest rice market in the world.

But, the farmer seldom has more rice than he can use for his own family. He never wastes any of the rice plant. He feeds the bran and the straw to his pigs and chickens. The hats and the shoes which the farmer and his family wear are made from the rice straw, also.

Although boiled rice is the main item in the diet of the Chinese, Japanese, and their neighbors, they sometimes grind the rice into flour and make small, sweet cakes of it.

The Chinese like to eat their rice with a sauce made of soy beans which grow in the country. If they have a bit of meat to put into the sauce, they consider their meal especially delicious.

Of course, these eastern countries are not the only places where rice is grown. Rice was brought to Italy many, many years ago. The people who settled North Carolina brought rice with them and began growing it there. Rice has never, however, taken the place of the other cereal grasses such as wheat, oats, and rye, as an important part of the diet of European people. Perhaps this is because it was not brought to Europe until long after wheat had been in use; and wheat makes such good bread whereas rice cannot be used for that purpose.

In the United States, rice is grown along the coast of North and South Carolina, in Louisiana and Arkansas, and in California. Farmers here make use of modern methods of growing and harvesting this crop. Some new varieties of rice have been developed and these do not require so much moisture. In Canada there is a kind of wild rice but this is not very much like the cultivated rice. The Indians used to get it, but today it has no value in the markets.

When machinery was first used to polish rice—that is, to remove the brown, bran coating which is underneath the hull, a great many people in Japan and China and the Philippine Islands became very ill. They had a

disease called beriberi. At first doctors did not know what caused the disease but they soon discovered that, when machines were used to polish the rice, they took every little particle of the bran from the kernel of rice. The older method of polishing rice was not so efficient in removing the bran. The doctors also discovered that this bran contained a valuable substance which people needed to keep them well. Now polishing must be done under the supervision of the governments.

Scientists tell us that the part of the rice which has the most food value is the bran. It is also true, however, that rice cannot be transported great distances with the bran on it because the oil in the bran causes spoilage.

The rice that we, in America, eat is highly polished but it does not make much difference to us since we have the important vitamins in other foods. The Chinese and their neighbors are not so fortunate. We Americans sometimes eat boiled rice with milk and sugar. Breakfast cereals are made from rice and it is also used in puddings and with meat sauces.

### ACTIVITIES

Since, in the countries which are hilly—such as Japan and the Philippine Islands—there are rice terraces on which the rice is grown, we have selected this feature of the raising of rice for one diorama. Study how the water is brought to these hillside terraces.

Another diorama shows the harvesting of rice and the threshing and hulling of this cereal.

Put these two dioramas together as we have done on page 28.

You will want to study the appearance of the rice plants. Look at the chart of the rice plant, the panicle, the rice kernels. Compare this cereal with wheat and rye. Put a copy of this chart on the center background of the two dioramas which you have made. Write the words, "The Study of Rice," at the top of the chart. It will be very attractive if you coat the lettering with glue and then sprinkle rice kernels over the words. The rice will stick to the glue and the words of your heading will appear in rice kernels.

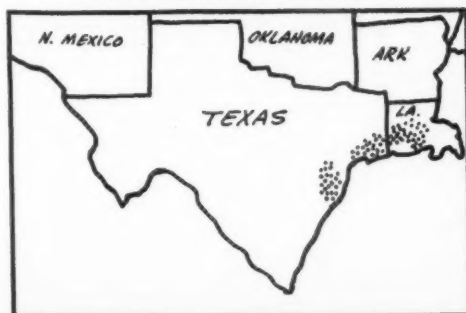
The entire class should work at these projects.

Those who do each part will study that phase of the growing of rice. When the project is complete, one member of each group should be chosen to tell the class just what the part of the project which his group made represents.





RICE REGIONS OF THE U.S.A.



PLANT OF RICE  
(REDUCED)

## RICE

Everyone in the class should have a part in preparing this big display of the growing of rice. In the center, make a big chart showing the different parts of the rice plant. On both sides of the chart cut holes as shown. Make a background on a piece of drawing paper. This is glued in back of the opening with a slight curve. The pictures are to be fastened between curved background and the back of chart.

The members of the class will form different groups. Each group will do a part of the display. The group which has charge of the lettering can obtain a very nice effect if the letters forming the word "Rice" are coated with glue and then sprinkled with grains of rice before the glue hardens.

The dioramas can be painted with tempera or water colors. Crayons may also be used. THESE PICTURES MAY BE USED IN DISPLAY SHOWN ON FOLLOWING PAGE.



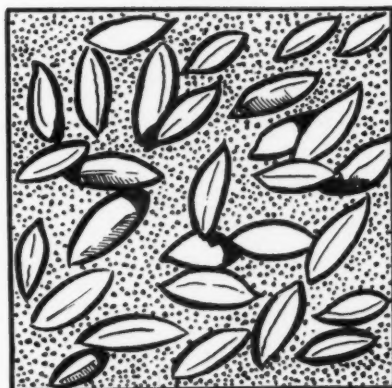
FLOWER AND SEED  
(ENLARGED)



SEED RICE  
(ENLARGED)



MILLED RICE  
(BROWN)

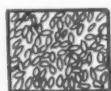


MILLED RICE  
(POLISHED)

YOUNG RICE PLANTS  
GROWING ON TERRACES



## RICE



RICE BEING BUNDLED  
BEFORE THRESHING.

# A-TRAVELING WE SHALL GO

## See and Know America



### The Ninth of a Series of Travel Activities

by MARIE G. MERRILL

Bibliography and preparatory reading: see list with April installment; also *California Beginnings*, J. B. Hoffman; *California, a Romantic Story for Young People*, J. W. McSpadden; *The Story of Our Southwest*, Dawson; *Hills of Gold*, Gray; "The Glass-Bottom Boat," Holden, *National Geographic Magazine*, Vol. 20, pp. 761-778, Sept. 1908.

Later reading: *Tumba of Torrey Pines*, Gulp; *Ho for Californey!* Johnson; *Ramona*, H. H. Jackson; *American Song Bag*, Carl Sandburg.

Auditorium program suggestions: slides; dramatize stories, songs, and dances of '49 in costume.

\* \* \*

Springtime in the desert means something different than in any other place in this country. The strange and ugly plants become things of beauty. Yellow, orange, red, lavender, and rose flowers, burst forth, really proving that there is something fine in all nature. Between the disguised cacti are "rugs" of verbenas and primroses. The rare Joshua trees, with their clusters of greenish-white blossoms, stand from ten to thirty feet high.

"Some years ago," said father, "a federal government scout brought some date suckers from Arabia to this Salton Sea district in the desert. Now you see great date groves in this section of the country. That is why there are towns called Arabia, Mecca, and the like."

"Once the old borax wagons pulled by twenty mules creaked across this desert," Uncle Charlie told Orchid and Bud. "Now the camps are empty and the mule trains have been replaced by steam trains."

"The desert is the same strange place, however. You can imagine any sort of fairy fantasy here," said mother. As they drove along she and the children "made up" fairy stories and stories of the Old West. In his story Bud included a giant under the earth who made the earthquake-like "growls" which some people hear.

The children were eager to arrive at the camp in the San Bernardino Mountains where the party was to spend the night. Little did they know what a glorious experience they were to have until they stood on Inspiration Point and looked at one of the most gorgeous views in the west. Even Bud found that words failed him.

"Next stop is Los Angeles, largest city in this wonderful state of California," called Uncle Charlie. "California by the sea—twelve hundred miles of almost everything—nationalities, migrants, refugees driven here by dust storms in the Middle West, retired business people, summer sun, winter snow, mountains thousands of feet above sea level, valleys three hundred feet below sea level, barren land, green forests containing trees thirty feet in diameter,

oil, gold, jewels, flowers, food, and fun. Truly California shows the art of God and the work of man!"

"Los Angeles is really a cluster of lovely and interesting towns," father explained. "There is Olvera Street (walk of the angels) which has been restored after the fashion of old Mexico. At night the cafes are gay with music and the shops are lighted with lanterns. It is here, just before Christmas, that the Los Posados, the story of Mary's journey to Bethlehem, is enacted."

"Shall we see the observatory on Mt. Wilson, dad?" asked Bud.

Father assured him that they would see the observatory and the telescope mirror which is one hundred inches in diameter and weighs four and one-half tons.

"Though the latest developments of science are at the observatory, the farmers near-by hold to the old superstition and 'plant in the light of the moon,'" father commented.

One of the sights in Los Angeles which most interested Orchid and Bud was the La Brea Pits—ugly bogs in which tar and oil bubble to the surface. Those who study paleontology (that big word means that the study is about the bones of animals who died millions of years ago) find many relics of the Ice Age near these pits.

In contrast to the thrilling mountain scenery which the children had seen recently, they now had thrilling vistas of the sea. At San Pedro, where the harbor sea wall is two miles long, two hundred feet wide on the bottom of the ocean, and as high as the average three- or four-story building, the party boarded a glass-bottomed boat which took them out into the ocean. There they looked down at the fascinating fish.

"I feel as though I don't know which is real—Disney's 'Fantasia' or these fish," said Orchid.

The next day the "noted travelers" visited one of the finest libraries and art galleries in the world—the Henry E. Huntington Library established by Collins P. Huntington at San Marino. There were no "keep off" signs in the beautiful gardens. The library contains such priceless things as a Gutenberg Bible; a copy of Shakespeare's "Hamlet" dated 1603; notations by Columbus, Ferdinand, and Isabella about the New World; documents written in 1066; some writings of Capt. John Smith and Peter Stuyvesant; and Indian



treaties signed with the "marks" of the Indians.

In the gallery, as they looked at the painting of Mrs. Siddons by Sir Joshua Reynolds, father told them about that famous English actress of so long ago. Then they saw the "Blue Boy" by Gainsborough.

Of course, the travelers went to Hollywood to see the back stage workings of the movies. They visited the studios in Burbank where "Snow White," "Pinocchio," "Mickey Mouse," "Fantasia," and all the rest of the Disney productions have been made.

"Now we shall take a look at Glendale. Highway No. 101 certainly gives us a sight of the beauties around here," said Uncle Charlie. Then he began to sing "Annie Laurie" in which all of them joined just because he began.

"Why did you start singing that?" asked Bud. Mr. Ross told him that when they reached Forest Lawn Park in Glendale they would see the Wee Kirk o' the Heather, an exact reproduction of the Glencairn church in Scotland. Annie Laurie's will is in this church in Glendale.

The travelers visited the Little Church of the Flowers, also in Forest Lawn. It is a copy of the Buckinghamshire church in England where Thomas Gray composed his "Elegy Written in a Country Churchyard."

In Forest Lawn is the most noted and beautiful art of all—the stained glass reproduction of Leonardo da Vinci's "The Last Supper." This window, 24 feet long, is made of thousands of pieces of colored glass and required 15 years to complete.

As the party drove up the coast toward Monterey, Bud asked what the men in hip boots were loading into trucks.

"They are lifting head lettuce from its bed of sand soup. You see, we are in the 'salad bowl' of the nation," Uncle Charlie told him.

Suddenly Orchid exclaimed, "Oh, how beautiful!"

Nothing less could describe the hundreds of acres of flowers in the seed beds to be seen on both sides of the highway. There were all kinds of flowers in all shades and colors.

Monterey's bit of land, edged on three sides by the Pacific Ocean and two bays, is full of history which dates back to the raising of the Spanish flag there not many years after Columbus visited America's eastern coast.

The children saw the old whaling station, its patio paved with whale bones; the house where Robert Louis Stevenson once lived; and a garden that contains every known variety of

rose.

When they bought a large, delicately colored abalone shell the salesman told them that these shells are cut from the rocks by divers.

"If one ever opens its mouth and catches a diver's hand, that diver never comes up again."

On their way to Fresno, Orchid and Bud saw the pepper trees with their bright red fruit and the eucalyptus trees with branches many, many feet off the ground and with long strands of growth hanging from the boughs.

The children marveled at the crop which is truly made by nature—the raisin crop.

"There are seven thousand acres in one seedless grape vineyard," father's friend, Mr. Bower, told them. "In March those vines look like stumps after a fire. They are fastened in rows by wires. They grow very fast after the leaves come in May. That is when we have the Raisin Festival. In August great sheets are laid under the vines. The grapes fall on the sheets and the sun dries them into raisins. Sometimes the temperature is 138°."

As the party drove to Sequoia National Park, they passed olive trees and fig gardens.

"I'd like to, get out and take a run over to those mountains. Do you mind, Uncle Charlie?" asked Bud.

"I don't mind, son, but it would be quite a run. Those mountains are about 75 miles away. They look near because the air is so clear out here.

"It's not far now to the place where you will see another spectacle which will make you want more words," warned Uncle Charlie.

He was right. Soon they came upon a mountain side which was a mass of color. There were lupins (blue, lavender, and pink), blazing yellow California poppies, violets, and Indian paint brush.

"Could anything be lovelier?" asked Orchid.

Can you picture a tree that is 36½ feet in diameter and 272½ feet high? Such a tree is what Orchid and Bud saw when they stood before the "General Sherman."

"That tree is the oldest and the largest living thing in the world, according to some authorities," said the ranger who was guiding the party. "You will see the Room Tree which has a big room and a stairway in it. Do you children realize that these great trees were here before Christ was born? At one time big sequoias were growing on four continents. Now there are only two kinds left. They grow only in California. The

changes in the earth which made the dinosaurs disappear took most of the big trees, too.

"This park is a great place," he continued. "The people should feel deeply indebted to the National Geographic Society, which bought—with some help from the government—the five tracts of park land. There are all sorts of wonders here. You may see great mountain heights; gather pine cones above the clouds while it is raining below; watch water in the falls jumping over the stones and then rippling along under bridges; see trees with the moss on the north side serving as a sort of compass."

Then the party left the ranger for their trip to the Yosemite Park. Often they saw great metal arches over the highway. These carry power lines from Boulder Dam to points all over the state.

"I don't see how men ever got up there to place them," said father.

Along the mountain highways were the walls which the government is erecting for protection. They are solid stone 24 inches high and 18 inches thick. The travelers drove to the walled-in plateau six thousand feet up in the Yosemite.

"Oh, boy, what a sight!" exclaimed Bud.

"It is magnificent," added father.

They could see El Capitan, Cathedral Spires, Bridal Veil Falls, Yosemite Falls, the many reflections in Mirror Lake, dancing waters, and colorful birds.

In some places, the sun on the pure white marble was blinding. Uncle Charlie said that he was told that the marble is not quarried because Italian marble can be brought over here at a lower cost.

On the way to San Francisco Uncle Charlie told Orchid and Bud about old Stockton.

"It was one of the gold rush towns, full of tents, cowboys, mules, and excitement. Now only a few ghost spots remain."

When the travelers reached Oakland, they were anxious to see the Butterfly trees—two pine trees on Asilomar Boulevard where thousands of butterflies from east of the Rocky Mountains come every autumn to make their winter home.

In San Francisco, not the least exciting place was Chinatown where the fragrance of incense and of spices filled the narrow streets and where a strange language and music unlike any they had ever heard came from the shadowy buildings. The travelers experimented in a Chinese restaurant and

(Continued on page 47)





*OIL DERRICKS AT LONG BEACH*



*"CALIFORNIA MISSION"*

*MOUNT WILSON OBSERVATORY*



*CHINATOWN - SAN FRANCISCO*

# SCHOOL GARDENS

Spring is the season for beautifying yards, schoolgrounds, and parks. Observant children will notice workmen raking garden beds, planting seedlings, pruning bushes, and doing many other things about the parks—things which indicate to everyone that spring has really come to stay. From these observations of the children, an interesting unit may be built or, better still, a real garden project may be started.

Why not have a school garden in which all the members of your class may have a part? Discuss the procedure of beginning a garden. Assign (or have the class select) various tasks for each child. After the garden has been prepared, the seeds have been sown, and the seedlings are planted, the duties of the various groups will need to be rearranged somewhat.

At first some of the boys must prepare the ground for planting. Groups of girls may select plants to be included in the garden, study the various conditions which promote good growth, design a pattern for the garden, and plant the seeds and seedlings. After the garden has been planted, some groups will hoe, some will weed, and some will see that the plants are watered sufficiently.

Building the rockwork for a small rock garden in some out-of-the-way corner will interest the boys in your class as well as those whose attention does not quicken to the flat garden bed. The boys will find their own rocks and plan their own design. A rock garden has this value—it is a permanent feature of the grounds once it has been established. Each year it may grow with the addition of new plants and, perhaps, a pool.

This class project will develop a spirit of co-operation and a love of working together as a group. Everyone will be interested in seeing the garden in full bloom. It is surprising how observant the children will become as they watch the little shoots grow into beautiful flowers.

If at all possible, let each child have his own small tract of land in which he may plant and care for his own flowers. This will give the child a sense of responsibility and will improve the appearance of the schoolyard.

Of course, it may not be possible to appropriate a portion of the schoolyard for this garden project. In that case, there is no need to say that a garden project is impossible with the group. There are two courses open to

the alert teacher. She may start window gardens, or she may have the children make gardens (or help their parents make them) at home. The children will report their work and lively class discussions will inevitably follow. There are many correlations, especially in language and art, which may accompany this activity.

The window boxes, if these are used, should be simple, wide, and well-drained. Fill them with rich soil and plant the flowers.

The children should be impressed, if they are making an outdoor garden, with the fact that they are helping to make the grounds around the school more beautiful and useful.

The choice of seeds for the garden should be based on the approximate time it takes them to bloom because children feel a greater wonder and a greater sense of power when they can actually see the flowers they have planted and cared for in full bloom. Because of the limited time available for such a garden activity this fact is important.

For early blooming, flower seeds may be planted in seed boxes indoors and later transplanted to the outdoor garden.

From the sowing of the seeds and setting of the plants, the children should take the full responsibility. Show them how to dig, cultivate, weed, and water. They will quickly observe that plants turn toward the sun if that is their nature, and that wilting is the natural way

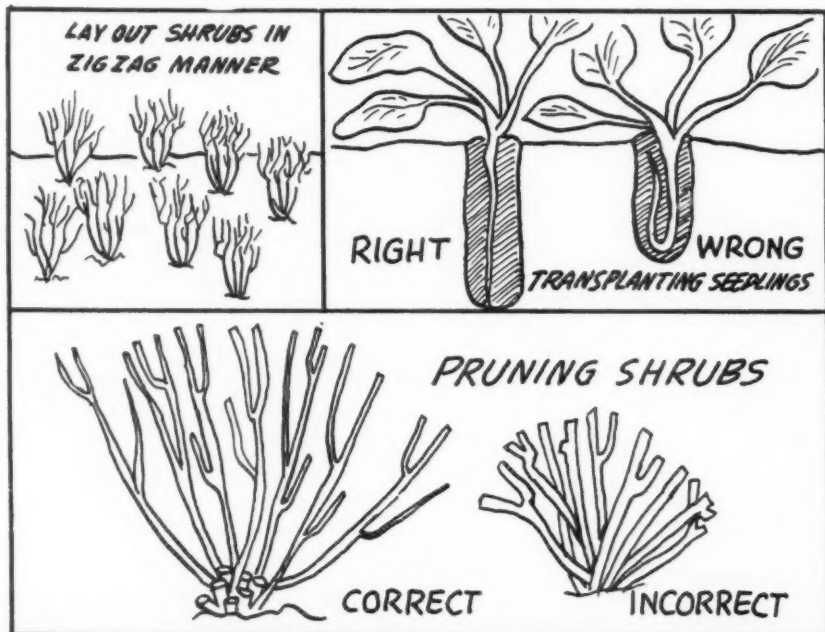
in which plants protect themselves when the sun is very hot.

The desire to work among flowers and plants in any manner is always to be encouraged. It fosters a love of the beautiful, and appreciation of growing things, gentleness and kindness, responsibility and faithfulness to duty. Besides developing these desirable attributes, working in a garden occupies spare hours satisfactorily and trains bodies in a healthy, wholesome way.

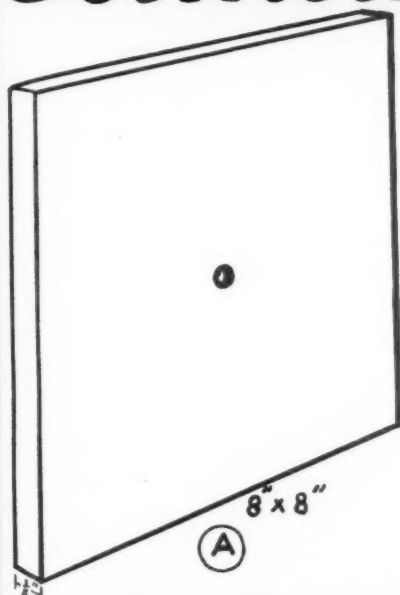
If your garden is to be a permanent feature of your schoolyard, it will be well to select a few shrubs which will give a background and a character to the garden. These shrubs should be inexpensive, easy to grow, and long lived. Forsythia or goldenbells are good shrubs for this purpose. Some people may like the spirea or "bridal wreath." Additional suggestions may be obtained from florists or books on gardening.

You will probably want annuals and perennials that bloom in May and June because that is when the children will be most interested in their garden. Peonies and iris are perennials which bloom in May. If weather is not too severe, some columbines will blossom in April, thus giving your garden a longer blooming season.

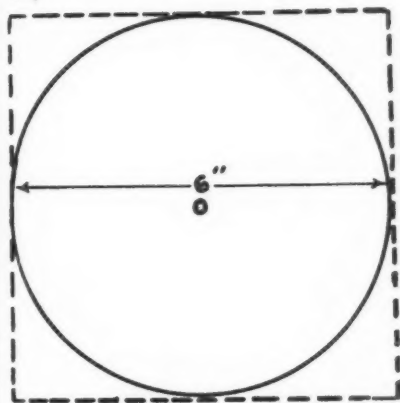
Among the annuals coreopsis, calendulas, zinnias, petunias, California poppies, corn flowers, and gaillardias are among the favorites. The children will be interested in the fact that some of these annuals are often self-sown.



# For Mother



(H)



D-1



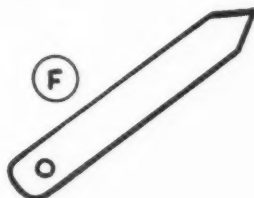
D-2



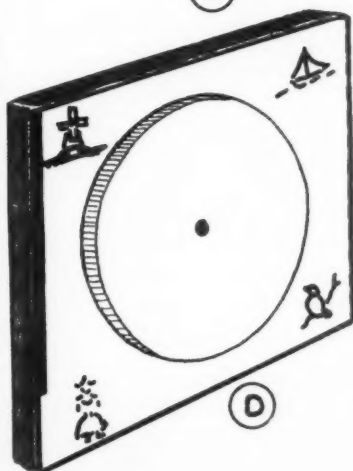
D-3



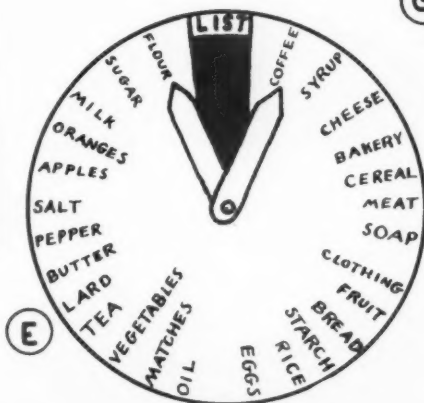
(C)



(F)

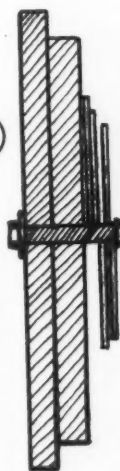


(D)



(E)

(G)



To make this shopping list for mother, get two pieces of thin wood. Cut one square 8" x 8"; With the other, make a circle 6" in diameter. Drill holes in the centers of both pieces. Place the circle on the square and draw a light pencil line around the circle onto the square. Now draw and paint designs like those above in Figures D. Paint the edge of the wood and also a border about 1 8" wide. See Figure H. Cut a circle of thin cardboard (5-7 8" in diameter) and letter print the items as we have done in Figure E. Make six indicators of thin cardboard. Paint a solid color and then shellac. The indicators should be two inches in length.

Attach the wooden circle to the wooden square by means of glue and brads. Glue the cardboard circle to the wooden circle. Now shellac it all over. Put a bolt through the two pieces of wood, the cardboard face, and the indicators as shown in Figure G. Attach hangers. When not in use, the indicators should be in the blank space on the face of the circle.



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# THE QUEEN BEE

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FOR LOWER GRADES

*Note: This new form of Fairy Story presentation offers an opportunity for the entire class to participate.*

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Again this month Junior Arts and Activities presents a familiar fairy tale in correlation with an art lesson. The teacher reads the story to her class and, at the dramatic scenes indicated in the narrative, she pauses to allow the children to sketch their impressions of the section just read. At no time does she tell the children *what* to draw; she may suggest, explain, or answer questions, however. The sketches which the children execute must be their own individual work.

The many expressions of enthusiastic approval which have been received convinces Junior Arts and Activities that this feature is a very definite help to teachers.

Once there was a king who had three sons. These sons, the princes, would one day be rulers in their own right; but before that time came, they wanted to explore the wonders of the world outside their palace walls, to see what adventures they could find, and to look for daring feats to perform in order to prove themselves heroes.

The king was finally persuaded to let them go; and so, after giving each one of his sons his advice and blessings, the king sadly watched the three princes ride out from the palace on their white chargers.

(Here pause for the first sketch.)

All day the three princes rode. Finally, their horses became tired and the princes got off and started to walk through the woods. They had not gone far when they came to an ant hill which was in their path.

"What's an ant hill?" asked the oldest brother. "We are princes; we will not step aside for some ants."

But the youngest brother would not let the others destroy the ant hill.

(Pause for sketch.)

On and on went the three princes. They were becoming very hungry. All of a sudden they came to a small lake on which two ducks were swimming.

"Ah, food!" cried the second prince. "Let's kill the ducks at once and have a fine dinner."

The oldest brother agreed. They were about to draw their bows and had already taken arrows from their quivers when the youngest brother exclaimed, "Please don't kill the ducks. I'm sure we'll find food somewhere else."

(Pause for sketch.)

The brothers were once more persuaded and the three princes mounted their white horses and continued through the woods.

They had not gone far when they saw a large hive of bees hanging from a tree.

"Now" said the two older brothers, "we can kill the bees and at least have some of their good, sweet honey."

"Let the bees live," cried the youngest prince. "See, there through the trees is a lovely castle, I'm sure we can find food and rest and, perhaps, adventure there."

(Pause for sketch.)

The brothers praised the youngest prince for being so observant and the three rode swiftly through the courtyard leading to the castle. The bees were left unharmed.

As they passed the stables of the castle they left their horses but they thought it strange that all the other horses in the stable were made of the finest marble. The princes went into the castle but they saw no one.

Finally they came to a locked door. They looked through the keyhole and saw a little old man reading at a table. Perhaps this man could tell them about the strange castle.

The princes knocked at the door three times. At the third knock, the little man opened the door and led them into a room in which there was a table full of good things to eat.

(Pause for sketch.)

The little man could not speak to the brothers but after they had eaten he showed them to a beautiful apartment in the castle where they could sleep.

In the morning the little man came and took the oldest prince to a large book in which was written, "If you would free this castle from its enchantment and win the hand of a beautiful princess, go into the forest and bring back one thousand pearls before sunset. If you fail; you, too, will be changed into marble."

The oldest prince set out on his quest, but at sundown he had only two hundred pearls. He was changed into marble.

The middle prince tried; he failed; and he was transformed into a marble statue.

(Pause for sketch.)

Then the youngest prince tried. All day he searched for pearls but, by the middle of the afternoon, he had only three hundred. He sat down on a rock and cried because he thought he was going to fail.

Suddenly the little ants whom he had saved saw him. When they found out what his trouble was they set to work and by sundown the youngest prince had the thousand pearls.

(Pause for sketch.)

Next, the youngest prince was told to find the key to the room of the princesses who were sleeping in the castle. The key was at the bottom of the lake.

When the prince came to the lake, the ducks wanted to help the prince, who had saved their lives, so they went down to the bottom of the lake and brought up the golden key.

Then the prince learned the last thing he must do to break the spell of the castle. With the golden key he opened the door to the sleeping princesses' apartment. As he did so a little bird sang, "You must kiss the hand of the youngest princess if you would break this spell."

"But each of the three princesses looks very young," thought the prince!

The bird sang on, "Just before she fell asleep the youngest princess ate some honey, that is the only hint you may have."

(Pause for sketch.)

At that moment the queen of the bees whom the youngest prince had saved flew in the window and went to the lips of the princess who had tasted honey. Immediately the prince kissed her hand and she awoke.

(Pause for sketch.)

The enchantment of the castle was broken. The prince and the princess were married; the other princesses awoke and the older princes were changed from marble to men. They married the remaining princesses and all lived happily ever after.

(Sketch.)

# The Queen Bee



G. HUKKALA

# PROGRESSIVE ART IN PROGRESSIVE SCHOOLS

by  
**HAROLD E. RICE**

*Critic Teacher of Student Teachers, University of Cincinnati,  
Art Supervisor, Wyoming Public School System, Wyoming, Ohio*

## FLOWER CONSTRUCTION

(for kindergarten through grade three)

Here is a simple method of construction that the tiny child can easily execute. Further, it affords every creative liberty. Both group and individual activities are presented. Teachers will welcome this flower unit.

The accompanying illustrations show a number of methods of flower construction. The materials needed include:

- Clothespins Fig. (1)
- Colored crepe paper
- Cutting paper
- Construction paper
- String
- Paste
- Scissors
- Yarn
- Pipe cleaners

### FIGURE TWO

The simplest flower can be made by cutting a strip of crepe paper about three times as long as it is wide. This is merely wound around the clothespin so as to extend beyond the head. It is tied in place just below the head of the clothespin.

### FIGURE THREE

A more interesting flower can be constructed by using two or more pieces of crepe paper of different colors. One piece should be slightly narrower than the other. The two pieces are placed together as illustrated and tied in place with string. Different shades of the same color can also be used. Many interesting effects can be obtained through this process.

### FIGURE FOUR

Older children will soon see the possibilities of variation through the treatment of the top of the paper. As illustrated, the paper can be stretched giving a wavy line effect. It can also be slit, scalloped, zigzagged, etc. The treatments can also be intermingled when two or more pieces of paper are used.

### FIGURE FIVE

After making a few flowers, children will see further possibilities. Leaves will be added to the flower when insight is obtained. These leaves should be cut from green crepe paper and pasted into place. A quantity of leaves can be cut by folding the paper to several thicknesses before cutting.

### FIGURE SIX

A more complex flower can be made by covering the end of the clothespin first. After this is finished, the flower is continued in any one of the procedures mentioned above.

### FIGURE SEVEN

Added decoration to the center of the flower can be introduced by adding strips of colored yarn. These are glued or tied in place with string. The flower is then completed.

### FIGURE EIGHT

This gives a most complete flower. Any of the above mentioned combinations offer countless possibilities. There are many variations in addition to the few outlined suggestions.

### FIGURE NINE

Another flower form can be made by cutting discs from colored construction paper. A small hole is made in the paper's center with scissors and then folded down to the head of the clothespin. Several discs can be used, offering color and design variations. The center disc can be brought up to form centers, etc. See (B).

### FIGURE TEN

Cutting paper and crepe paper can be combined to make flowers. The flat petals should be made from cutting paper and the center with crepe paper. The

stem is made by folding a long strip of construction paper.

### FIGURE ELEVEN

Pipe cleaners make excellent stems for flowers. These can be bent into almost any shape while the clothespin is limited in use. However, small children will find it more difficult to fix the paper to the pipe cleaners.

### FIGURE TWELVE

Branches from trees make excellent bases for flowers. A number of flowers are tied into place and the branches form a "flowering tree."

### FIGURE THIRTEEN

Spools covered with paper act as bases. Bits of paper, formed into flowers, are pushed into the hole of the spool.

### FIGURE FOURTEEN

A complete unit using the flowers should be worked out. A large, shallow box or a sand table will be needed. Small lakes, fish pools, streams, etc., are made from colored paper or mirrors. Stones are used for paths. Shredded paper acts as grass. The sand holds the flowers in a firm upright position. Bird baths, garden seats, etc., are easily constructed from paper.

Comments on the success of this flower unit will be appreciated.







FIG. 1

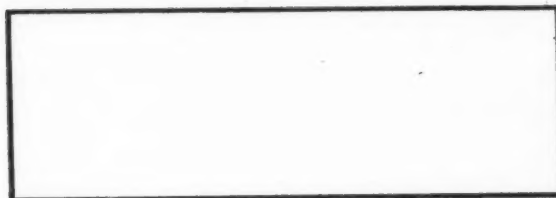
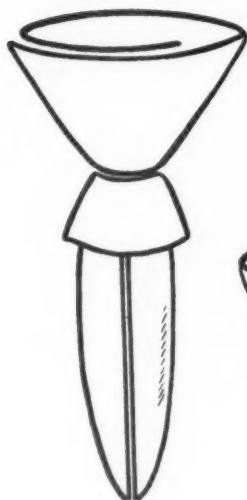


FIG. 2

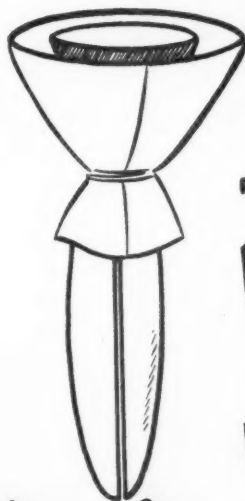


FIG. 3

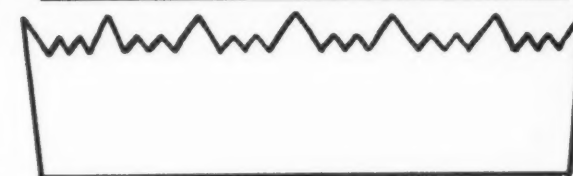


FIG. 4

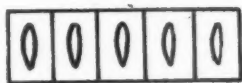
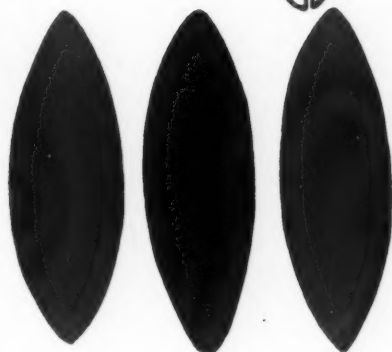
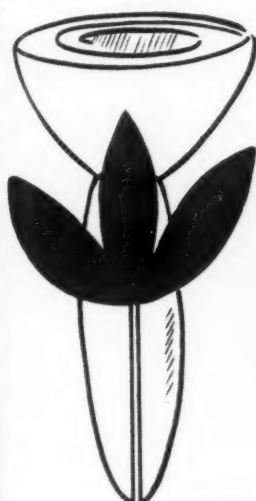


FIG. 5



FIG. 6



FIG. 7

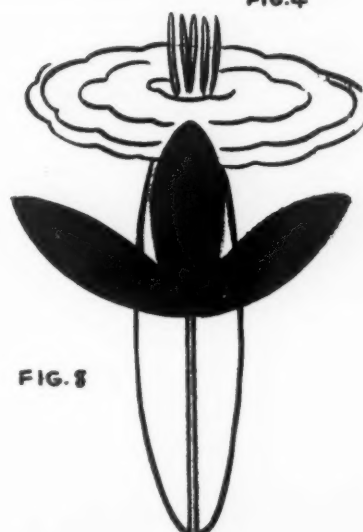


FIG. 8

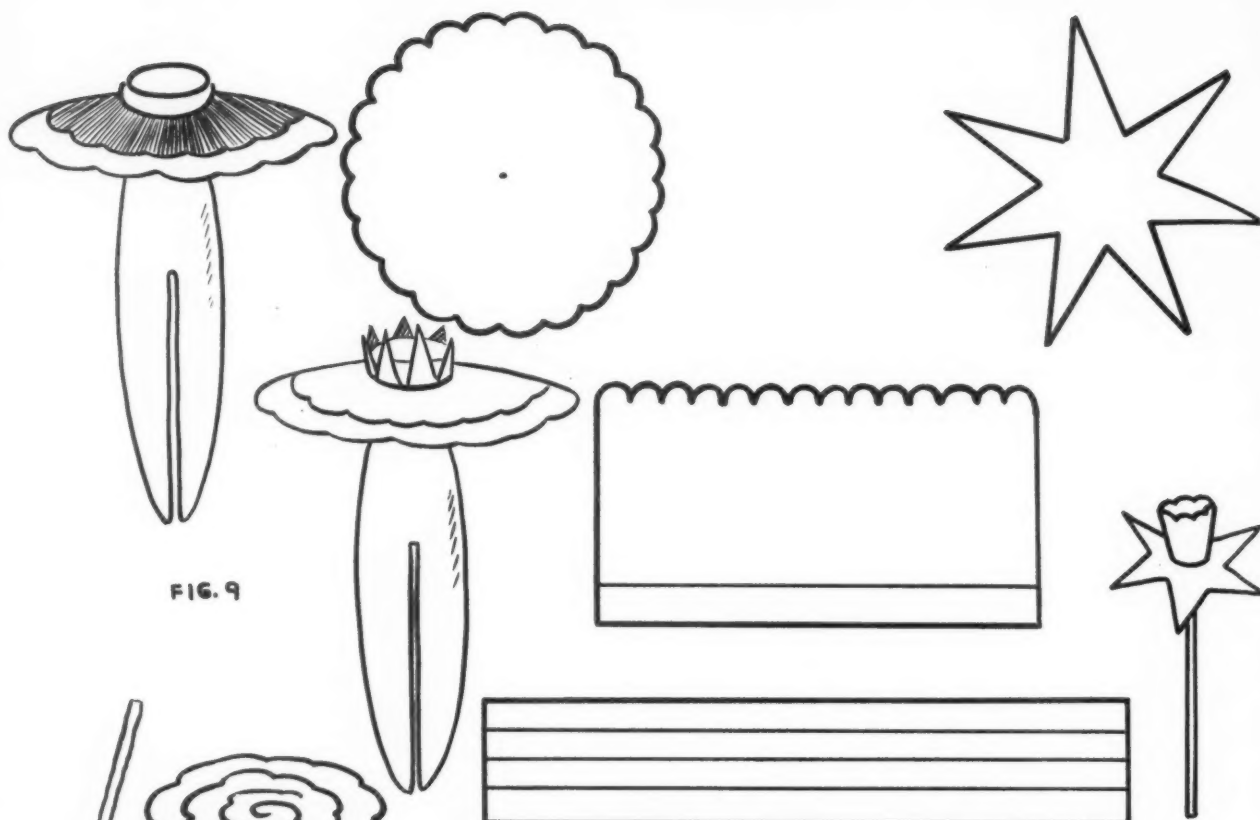
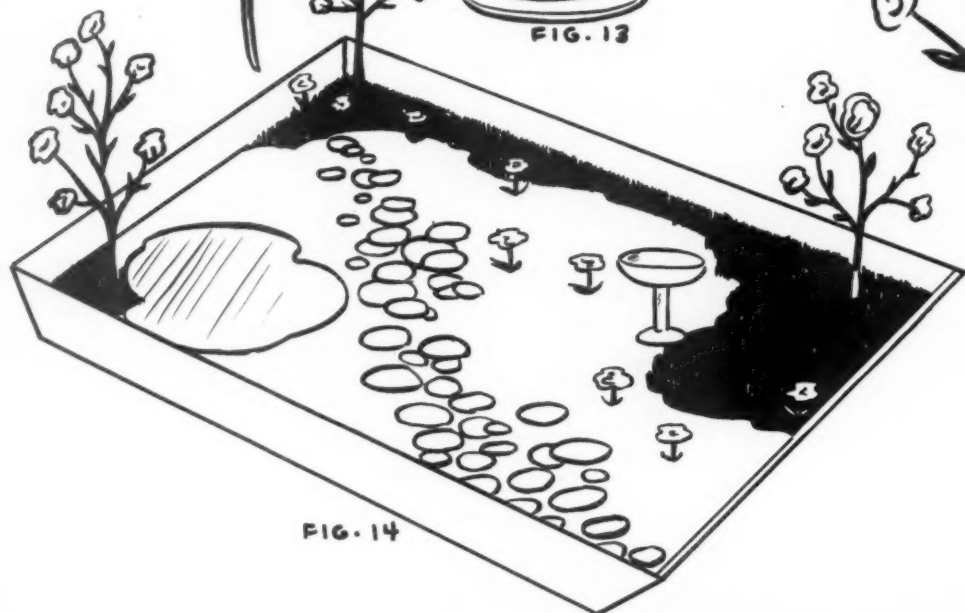
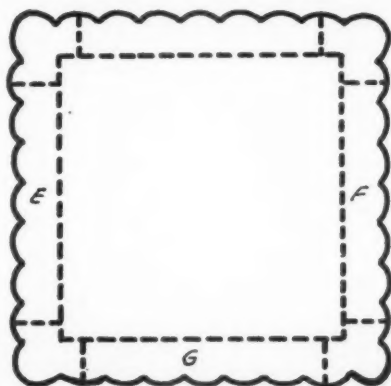
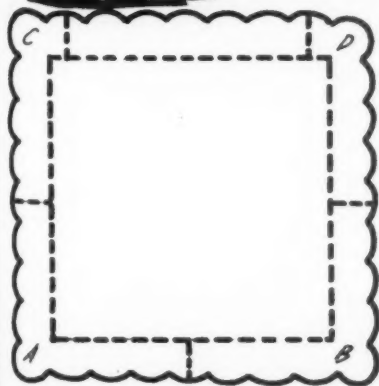
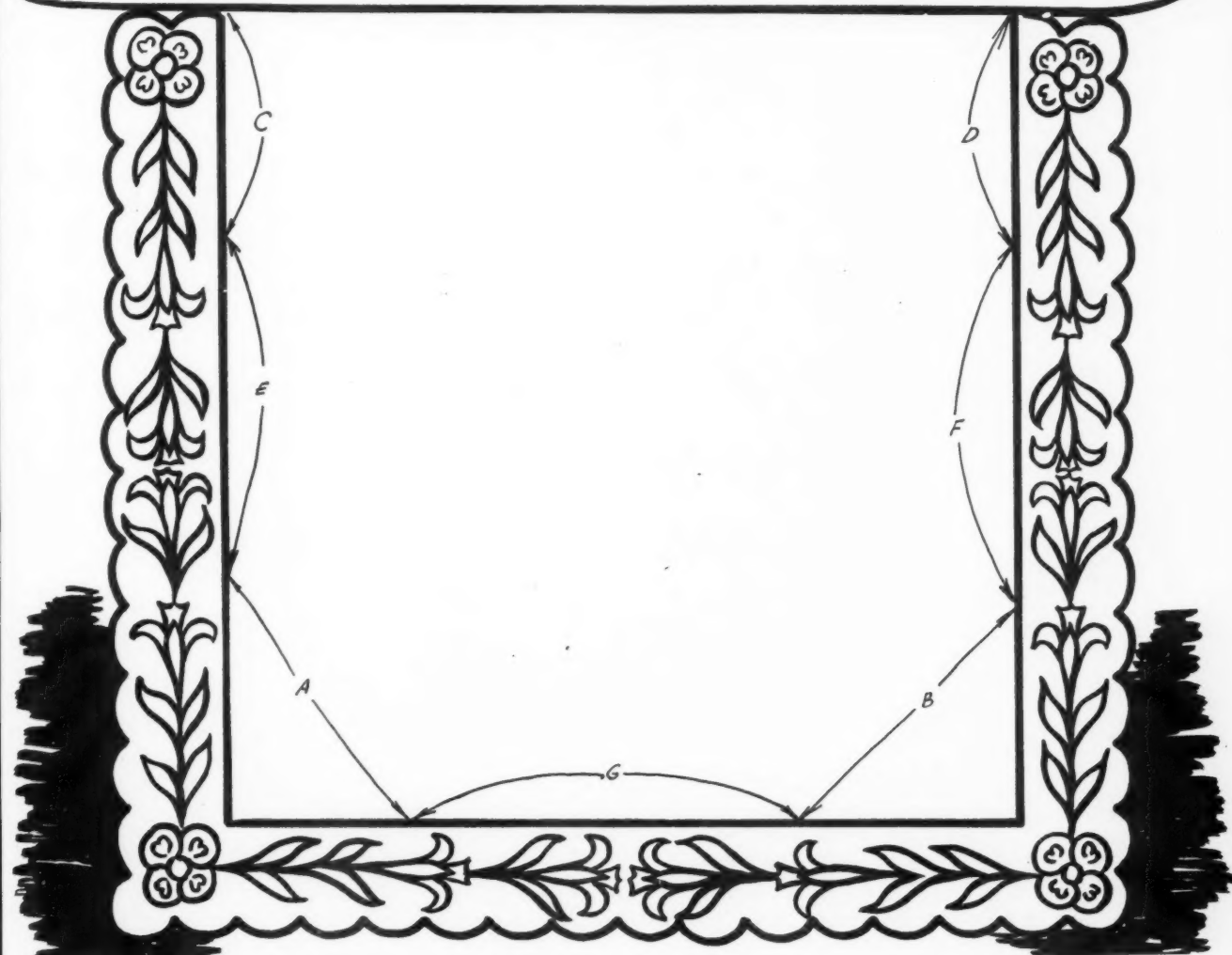


FIG. 10



# An Apron for MOTHER



Two cotton handkerchiefs, a square of cotton cloth (16" x 16") and bias tape are the things which you will need to make this apron for mother. Be sure to choose handkerchiefs with a design which runs all around the edges. Cut the handkerchiefs as shown at the left. Sew the designs in such a way that they form a border such as shown above. You will probably have enough of the handkerchief design to gather or ruffle the border around the plain center. Finish the top of the apron with the bias tape, leaving enough on each side to serve to tie the apron.

The center section may be white, or any other shade which harmonizes with the border.



# CARNATIONS FOR MOTHER'S DAY

by  
ELSE E. VOGT

Every child may present this tribute at little cost. The carnations are doubly precious to mothers when the child's fingers have fashioned them.

The flower may be made in any size. For the medium size, cut a strip of very best pink crepe paper (thirty inches long and two and one-half inches wide) ACROSS the grain. Fold this strip eight times and insert pins to keep the top edges from slipping. "Pinking" or "notching" the upper edges all the way across the strip as shown in Figure (1) is the first step.

Additional one-inch slashes are cut from the top down, about one-half inch apart. See Figure (2). Remove the pins.

To give a natural appearance, the strip may be rolled and then grasped firmly in the left hand. With the palm of the right hand, the "pinked" edges are pressed firmly, first bending in one direction and then in the opposite direction. Figure (3).

Unfold the strip and softly "shirr" the entire band to form the flower, folding it in firmly. It is best to fasten together with spool wire about three-fourths inch from the bottom. Bring the wire around the neck twice and twist it instead of tying a knot. The older child may trim the bottom edge to a point and bring the wire around it. Figure (4). If heavy thread is used for tying, one must be careful so that the thread does not cut the paper.

If several posies are to form a cluster for a boutonniere or a favor for the table, the spool wire should be cut long enough so that it is double and can be used for the stem as well.

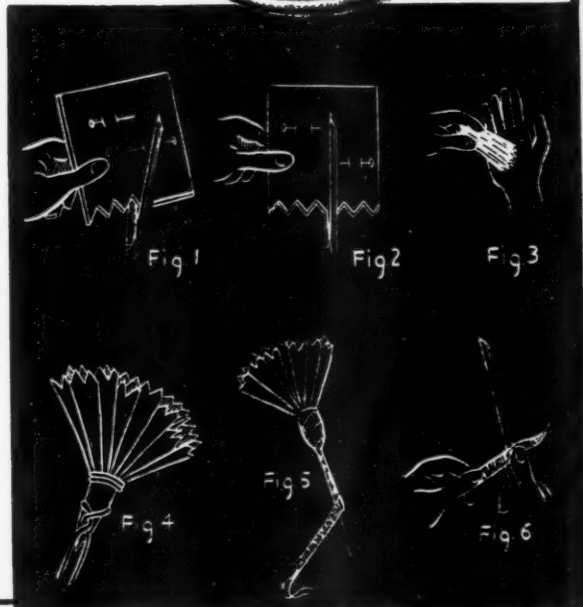
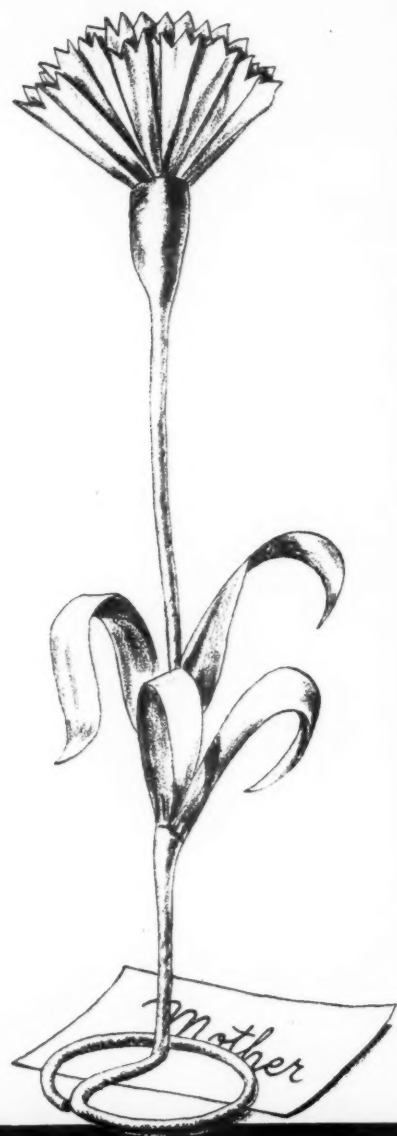
If the tall single flower is used for a table favor, the spool wire may be clipped about an inch from the bottom of the posy. In order to make the flower stand erect, it is necessary to use a heavy wire (No. 17) about ten inches long. This is inserted in the center or held close to the neck of the flower and covered with leaf-green crepe paper.

Cut a strip of leaf-green crepe paper (one-half inch wide) ACROSS the grain and bring it around the neck of the flower several times, pasting down the starting end. Stretch the paper while working and keep rotating the flower until the entire "pod" and stem have been covered. Figure (5).

Cut long, slender leaves from the leaf-green paper. The bottom of the leaf is held against the stem and fastened to it in covering the wire as described above. Use a scissor blade to curl the leaves. Figure (6).

To make the flower stand erect, bend the bottom of the wire into a circular effect which serves as a stand to balance the posy. Original cards with "Mother" written in the child's handwriting may be inserted.

It is very effective to use three shades of pink, making one flower of each shade. A hole may be cut in the center of a small lace paper doily and the flowers inserted. To keep the doily from tearing, paste a small square of transparent cellulose tape directly in the center of the doily. Fold the doily into fourths and cut off the corner. The rim thus has the tape reinforcement.



# THE LISTENING HOUR



Folk music and dancing continue to hold the attention of teachers, especially of those in the primary and intermediate grades. Whether we can agree with this preoccupation or not, the fact remains that folk music is an important part of the music program in a large number of schools. We imagine that, of late, teachers have been hard pressed for various types of folk music since the troubled state of most of the world precludes much discussion concerning various countries and nationalities.

The Columbia Broadcasting System's American School of the Air recently presented American folk songs during the Tuesday broadcasts. Western songs, music of the plains and railroad songs were the types presented. Victor has just released an album of "Folk Songs of the Americas" which should aid immeasurably in helping teachers give children an idea of the origins of rhythms and of the history of music in the Americas from Canada to Cape Horn.

The album referred to in the preceding paragraph (Victor album P-55) contains songs from Mexico, many of the Central American republics, South America, and Canada as well as five songs which originated entirely in the United States.

An interesting point which undoubtedly has been used by most music teachers and supervisors in their classes is the celebration attending the sesquicentennial of Mozart's birth. Many unusual historic items can be presented to the children which will make the music of Mozart as vital to them as it is to their elders. There are several books which can be used in this study — books which are written expressly for children and which illustrate human and humorous episodes in the life of this extraordinary musician. Among these books is one previously reviewed in *Junior Arts and Activities*, *Curtain Calls for Wolfgang Mozart* by Wheeler and Deucher (March 1941).

One of the Victor record releases is the previously little-known Concerto in A major for clarinet. The current recording is so brilliantly beautiful that the music of Mozart has seldom been heard to better advantage. Also, Leopold Stokowski and the Philadelphia Orchestra

have recorded the Sinfonia Concertante in E flat major. This composition has never before been recorded and for that reason its release is doubly significant.

We have had this on our minds for a long time, too, and there is no better time to bring it to light than in this discussion of Mozart. Will somebody please tell us why Mozart and Haydn and Bach are introduced to children merely as historical characters? Why isn't more of their music played for the children?

We're perfectly aware that children won't understand much of this type of music. We are not so sure that we understand it, for that matter. Too, it is beyond dispute that children must be familiarized with different types of instruments, compositions, rhythms, etc. But, why—when the three composers wrote hundreds of compositions of all rhythmic types, using almost all of the instruments of the modern orchestra in works from instrumental and vocal solos to symphonies—why, again, aren't their works—works of true genius as has been proved — presented to children, even those in the primary grades?

As Miss Woeppel has written in her article, page 19, May and June are months of summation. She has suggested methods of testing children concerning the work covered during the previous months. We should like to suggest a culminating activity for the music class.

Since most music classes do not devote themselves primarily to giving children opportunities for performance on various musical instruments — rhythm bands and vocal groups being the principal outlets for musical expression, we think the children would enjoy a "Musical Round Table." The best ways to come to understand music are first to hear it and second to discuss it. The teacher can begin the discussion by commenting that Johnnie smiled when the "Gypsy Rondo" was played. Why do you suppose he did that. Did the

other boys and girls think this piece of music was amusing? After a few leading questions have been asked, the children will be able to carry the conversation.

An additional impetus can be given these discussions if they are made in the form of a mock radio broadcast.

Adults learn so much by discussion and it is only reasonable to suppose that children will profit by this form of activity also. It is our thought that music appreciation ought, in so far as possible, be kept distinct in treatment from that given other subjects on the curriculum. After all, it is not a collection of facts that we want to give children; our aim should be to instill in them a love and understanding of music. It is, in the last analysis, immaterial whether or not the child knows that a certain passage is played by the French horn and that the tempo is andante and that the rhythm is that of a march. It is very important that the child want to hear this music, that he love it, and that he, in some measure, understand it.

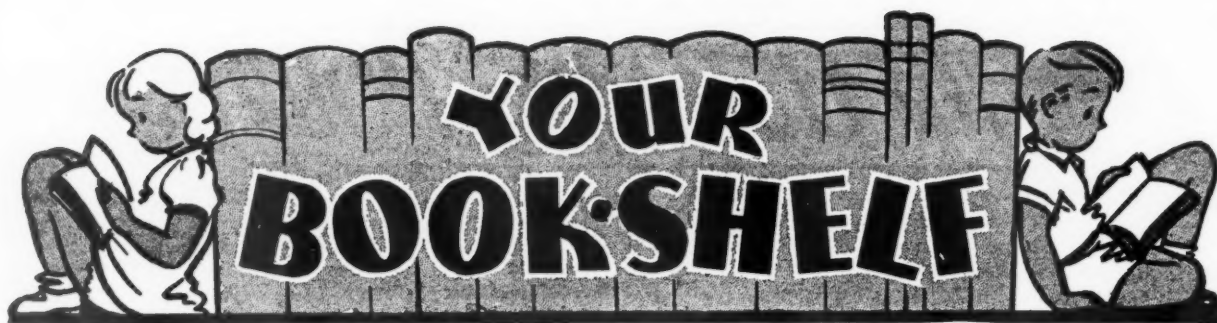
The important thing in arithmetic is that the child learn to figure accurately, whether he loves the subject is more or less immaterial. In music the converse is true.

R.C.A. Victor has released a set of waltzes which are very effective for showing the varied effects which can be obtained within the limits of its rhythmic character. The waltzes are "Valse Bohemienne," "Valse Rustique," "Valse de la Reine," and "Valse Mauresque."

These waltzes have the advantage of being varied in character as well as being a little less hackneyed than some of those usually used for demonstration purposes. (Victor 27225 and 27226).

In addition, Victor has recorded some of the lesser-known waltzes of Johann Strauss in a selection called "Immortal Johann Strauss." Many of the excerpts have never before been recorded, but don't expect too much of them. The best of Johann Strauss's more than two hundred waltzes are familiar to everyone and, while passages of the latest discoveries of this master are melodic and interesting, most of the material may be considered disappointing.

The record referred to is Victor 36391.



# YOUR BOOKSHELF

Book publishers, struggling to keep abreast of the current trends in education, must sometimes be perplexed at the prospect of publishing books that are not texts, not fiction, not essays — in fact books which conform to no literary pattern but which must contain sugar-coated knowledge suitable for classroom use. Add to the prospect of publishing such unorthodox books, the wide variety of subjects on which the progressive teacher bases her curricula, and you have a knotty problem to tax the most ingenious publisher.

Children must now be taught about steam engines, modern building methods, the life cycle of the animals in the zoo, forms of transportation, different kinds of metals, and a hundred or more technical subjects not usually associated with classroom studies. Most of all the books must be such that the children will *want* to read them. They must be authentic; they must contain all the facts in as short a volume as possible; and they must be replete with illustrations.

We suspect the most difficult problem of all for the publisher is finding persons to write such books. Not that there aren't thousands of would-be writers, experts in the fields of practical child psychology, who present manuscripts for publication, there are — worse luck! That's not the problem. It is finding writers who can, in the limits mentioned above, write *good* books. Books which are given to our children under the guise of educating them must contain material which not only increases their technical knowledge of a given subject but enriches their lives, makes them able to think, makes them aware of the beauties of thought, the greatness of the mind, and the humor and pathos of life. Unless a book has those qualities, it is criminal to put it into the hands of an unsuspecting child.

We imagine that boys learned more about whaling and seafaring from *Moby Dick* than from a hundred slim volumes designed by well meaning educators to increase knowledge of navigating and published by harassed and embarrassed publishers who were beleaguered by the

clamorings of a group of zealous experimenters.

That is why we say that there is a fertile field in the writing of instructive books for experienced authors who know how to go about the business of writing. The people who prepare these sugar-coated pellets of knowledge must be able to do it so that their readers—the children—will not be able to say, "Oh, this isn't interesting. All it is is lots of junk about boats and things. I want something exciting."

A child, in that frame of mind, will become an avid reader of the pulp comics which we all abhor.

And if we detest the comic magazines, if we want to keep the children from absorbing all that they contain, we must give them something better. It is a sad fact that, as yet, we have failed to do so.

The latest addition to the *Way of Life* series is a volume on modern railroads and railroading. *Streamliner* by Ruby Bradford Murphy takes us on a trip from Chicago to Los Angeles and on the return journey from Los Angeles to Chicago.

Alan MacGregor, an alert boy about to enter high school, receives this trip as a graduation gift and elects to take an extra-fare streamliner to the coast, and, to return in one of those trains which feature coach service. Thus he sees the luxurious as well as the more economical types of railroad travel.

At the beginning of the trip, Alan views the train from engine cab to observation lounge. He even sits in the engineer's seat in the cab of the great Diesel-powered locomotive. As the journey progresses, Alan notes the mechanical devices which have changed travel from a chore to be undertaken only by the daring, to an experience in which the comforts of home are not only present but enhanced.

One of the best features of the book is that it is not written in a condescending style. The children are very definitely not "written down to," to put it very inelegantly. This is a very definite step forward. It's time that children were

given credit for being able to use dictionaries to find the meanings of words which they do not understand.

The illustrations have been obtained through the courtesy of the various railroads and are excellent.

(Row, Peterson and Co., 64 pp.)

Mrs. Louise Price Bell, a frequent contributor to Junior Arts and Activities, has written another "must" for hostesses. Whether you are a teacher wondering how to entertain a group of your friends or the members of your class or whether you are the "lady of the manor" wondering how to amuse your "lord's" guests, this book is just what you need. Charming and informally written, *Successful Parties* provides ideas for entertainment, menus, games, prizes, even ideas for a party of your "literary" friends.

There are a number of suggestions for children's parties; and, if you're at all like your reviewer, you can use all the ideas available to help make these chores (and they can be, if you're out of ideas) fun for guests and hostess.

In treating the subject of children's parties, Mrs. Bell has some very excellent advice. She begins by saying that elaborate parties for the youngsters are not very practical and then she gives a few of the "natural desires and inclinations of childhood" around which parties for children should be planned.

"There are certain things to which every child looks forward at a party: food, games, something 'partyfied' to wear, and something to take home. And of these, food and the something-to-take-home object rank most important."

Mrs. Bell tells how to provide these "important" in a most clever way. (Fleming H. Revell Co. — 220 pp. — \$1.50)

It would be highly complimentary to authors Opal Wheeler and Sybil Deucher as well as to their illustrator, Mary Greenwalt, merely to announce the publication of their latest work *Curtain Calls for Franz Schubert*. This excellent book needs only that announcement. Everyone is so familiar with the works of these authors, with

(Continued on page 47)





# PETER'S GARDEN ALPHABET

by  
LOUISE PRICE BELL

PART 2  
(Continued from last month)

For Primary Grades



"Every day I want you to take one letter of the alphabet and find a flower here in the garden that starts with that letter. Tomorrow take A, the next day B, and the next C—and so on to Z. Each day when you find your flower tell me something about it and together we'll make a little verse about it. I'll write the verses in a notebook and before you know it you'll know the alphabet and have an alphabet book besides."

"Oh, daddy, what fun!" cried Peter, jumping up and down with delight. "I'll just love that."

Suddenly he stopped, leaned close to his father and said:

"Let's keep it a secret. Let's not tell mother or Patsy."

"Not one word," agreed Mr. Pratt. "Twill be a secret between us men."

So Peter set to work. Every day he found a flower in the garden that started with a new letter of the alphabet. Then he told his father a little story about that flower and after that they made up a little verse about it. Some of the flowers were harder to find than others and they had a great time making up the verses. Every day Mr. Pratt wrote the verse for that day in a little book, just as they had planned.

Before long, Peter knew each letter of the alphabet. And not only that, but he had learned more about flowers than he knew before. He was very proud of both things, you may be sure.

"I can hardly wait for Patsy to tease me again, daddy," Peter said one day after the Garden Alphabet was all made in the little book. "I want to tell her the alphabet and I want to show her my alphabet book."

One day, Patsy was cross about something and so she sing-songed to her brother: "Peter doesn't know his alphabet. Peter doesn't know his alphabet!"

But this time, instead of crying or saying something back to his sister, Peter just smiled. And before Patsy hardly knew what her brother was doing he had said every letter of the alphabet straight through from "a" to "z."

"Why, Peter Pratt!" she cried. "When did you learn your alphabet?" Her eyes were wide with surprise.

So Peter told her all about how he had learned it by learning the names of flowers in the garden. Then he ran to his room and got his Garden Alphabet which he had been hiding in a drawer so Patsy wouldn't see it. Together they sat in the big swing on the lawn near the garden and looked at the book. Patsy read all the verses and thought them very nice. These are the verses in Peter's Alphabet book:

A is for Aster—pink, purple, and white,  
Its gay, curly petals are fluffy and bright.

B is for Buttercup, found on the farm path,  
In the garden they grow all around the bird bath.

C's for Calendulas—both orange and yellow,  
Their colors are lovely, so rich and so mellow.

D's Digitalis—tall, spikey, and gay.  
(Some call it Foxglove, which is easy to say.)

E's English Primrose—whose warm yellow flower  
Keeps tightly closed till a rather late hour.

F's for Forget-Me-Not—the sweetest flower grown  
I have a whole path of them—my very own!

G's for Geranium—red, white, and pink,  
Grandma always has one on a shelf 'bove her sink.

H is for Hollyhocks—all along the back wall.  
I never saw any flowers grow quite so tall.

I is for Iris—first brought from Japan.  
I wish I could thank that "importer man."

K is for Kerria, also called a Globe Flower,  
Its round yellow blooms o'er the

whole garden tower!

L is for Lily—white, stately, and tall,  
Mother says that the Lily is "Queen of them all."

M's Mignonette, with a fragrance so sweet  
That often I smell it out by the street.

N's for Nasturtium, smells spicy, looks gay,  
I pick a big bunch for my Grandma each day.

O's for Oxalis, which grows by the drive  
No matter what happens, these flowers always thrive!

Q is for Quince—not the fruit that we eat,  
But the bright "Flowering Quince," which smells very sweet.

R is for Rose, of all colors and hues  
Mother says it's the flower that brides often choose.

S is Sweet William—an old-fashioned bloom  
Whose spicy-like perfume will fill any room.

T is for Tulip—every hue, every shade,  
Ours grow in straight rows—as if on parade.

U's for Ursinia—a South African Daisy,  
Yellow and black, with leaves soft and hazy.

V is for Violets—modest and sweet,  
They grow close to the ground, right under our feet.

W's Wistaria, climbing up the back fence,  
It smells just *exactly* like Mother's incense.

X is for my very fa-vo-rite flower  
Which no one can guess, though it blooms every hour!

Y is for Yucca, whose white, bell-shaped bloom  
Seems to grow upward, as though to the moon.

Z is for Zinnia—brilliant and strong  
No flower in the garden stays fresh quite so long.

# TEACHER'S CORNER

## NEWS AND DISCUSSIONS OF INTEREST TO TEACHERS

We are here to serve the teachers. Help us to help you!

Teachers are invited to send to this department ideas and suggestions that will be helpful and interesting to teachers. One dollar will be paid for each contribution accepted. Send your ideas and suggestions for this page to Teacher's Corner, JUNIOR ARTS AND ACTIVITIES.

### BLUE PRINTING OUR HANDS

by

ETHEL JOHNSON

Walla Walla College  
College Place, Washington

One of the most interesting blueprint picture projects in our room was making prints of the children's hands for their mothers. The only equipment necessary is the blueprint paper in about 9" x 12" size and a cardboard, or board, of the same size.

A child places his blueprint paper, with the colored side up, on the cardboard, places his hand on it, and then goes to the window or door to expose it to the direct rays of the sun. The length of exposure varies with the amount of sunlight, but I have found the surest way to tell is to notice the original color of the paper and watch it change to a darker color and then back to its original color again.

Put the blueprint paper into water immediately and keep moving it around until the background is a dark blue and the area of the hand is white.

Some of the children used the same idea for covers for a "Helping Hands" or "Willing Hands" civics notebook and for a "Keep Your Hands Clean" health poster.

### DAILY HEALTH CHECK

by

EUGENIA SMITH  
White, Arkansas

Each morning we have one of the three primary grades in our room check the entire group. I have health charts from one of the manufacturers which send such charts to teachers. We have these lists pasted on the backs of tablets.

One child checks for clean faces; another for clean hands; another for clean nails, etc.

Then, when everything has been checked, each one totals his own score and places his grade in the last blank.

On Friday I collect all the charts, enter the grades in my grade book, and give each pupil a grade on his personal appearance. We have had few colds and no contagious diseases during the year.

The pupils with 100% records are listed on the Health Honor Roll. They also receive a health button.

### A TRAVEL CLUB

by

ASTA M. CULLBERG  
Arcata, California

One of the finest activities for motivating social studies is to form a classroom travel club. Let the children elect officers and have a program chairman appointed to plan programs to be presented during the weekly meetings of the club.

Some activities that can be carried out profitably by the club members are as follows:

- (1) Planning vacation trips to various places of interest;
- (2) Making scrapbooks;
- (3) Collecting travel books and magazines for the classroom library;
- (4) Collecting pictures for classroom use;
- (5) Inviting guest speakers to the class of personal travel experiences;
- (6) Learning foreign names, songs, and dances;
- (7) Making a collection of folders and transportation booklets;
- (8) Writing poems, stories, and plays based on social studies.

### A PRIMARY SPELLING GAME FOR MAY

(The Rabbit and the Fox)

by

HELEN CONNOLLY  
Livingston Manor, New York

A fox, several rabbits, and a hunter are necessary to play this game. These characters are selected from the members of the class. Each rabbit is given a different word.

The hunter hides in the woods behind a tree (desk). The fox hides in his den (under a table).

The fox says, "I am going to catch Bunny Rabbit when he comes by."

In a short time one of the rabbits comes hopping through the woods. The fox jumps out of his den and asks, "Are you Bunny Rabbit?"

The rabbit replies, "No, I am his brother. I am s-m-a-l-l (or any word

### QUOTATION FOR THOUGHT

When the archer misses the center of the target he turns around and seeks for the cause of his failure within himself.

—Confucius

in the spelling lesson)."

The fox repeats the spelling of the word and pronounces it. "S-m-a-l-l, small. I don't want you; I want Bunny Rabbit."

If the fox does not know the word when the rabbit spells it, the rabbit calls, "Help." The hunter quickly runs from his hiding place and shoots the fox. The rabbit runs home safely. Another fox is chosen to play.

If the fox does know the word, the rabbit goes back to his home and the fox waits for the next rabbit.

The last rabbit to hop across the fox's den is Bunny Rabbit. When the fox discovers that he is Bunny Rabbit, he chases him. If Bunny Rabbit reaches his home (desk) safely, the fox returns to his den. If the fox catches him, he takes the rabbit to his den.

This game has proved very successful in drilling the most difficult words in the primary grades.

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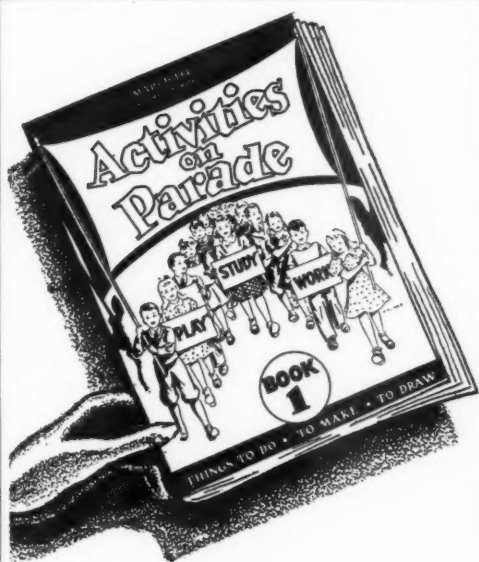
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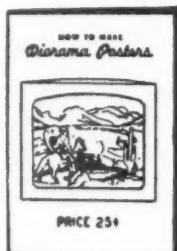
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## SAFETY

(Continued from page 13)

hilltop or vacant lot and sail my kite, but I know that if it should become caught in a tree or in electric light wires I must leave it there. The wires may be charged with electricity and either kill me or injure me severely.

ALETHA: I think that most people realize the dangers they will encounter; and they know all the answers. But each one says to himself, "That can never happen to me." Many persons, however, have found out to their sorrow that serious things can happen to them or to their children. Right here in our own block my three-year-old brother was fatally injured the first week in April.

NORMAN: Yes, Aletha. This is the saddest thing that has happened here lately. It is the reason we prepared a pledge for our club members. Each one will repeat the pledge after I have read it. That is, repeat it if you care to sign it and do it in all sincerity. Here is the pledge:

"I will try to watch little brothers or sisters and keep them out of traffic or out of the street. If I see *any* little child trying to get into the street, even though I do not know him, I will do all in my power to save him.

"All this I will do for the sake of humanity and the honor of my school and home."

All those in favor of signing this pledge signify by saying, "Aye."

MEMBERS: Aye.

NORMAN: Is there anyone who does not wish to sign? (Silence). Well, that's fine. I did not think any member of this club would disagree. Our policy has been to take our Safety problems seriously and to practice the Safety rules. Now, we have another problem to discuss. We have had some serious reports lately. Teresa, what was that report you handed to me?

TERESA: Oh, you mean the one about some of our members not "believing in signs"?

NORMAN: Yes, that is the one.

TERESA: I have had some of the boys and girls make some posters. They will tell about them.

GENEVIEVE: This sign says, "HIGH VOLTAGE WIRES. DO NOT TOUCH." It means that, where this sign is placed the wires are very highly charged with electricity. Any place where you might touch is dangerous. Also, in connection with this, I should like to say that hanging wires may be dangerous, too. Never take hold of a hanging wire. Call a policeman or ask some older person to do so.

JANE: This sign says, "STAY OUT."

It means just what it says. The person who erected this sign knows what the danger is and he is trying to warn you; so take it seriously. It may mean to stay off the grass, or it may mean to stay out of an old, empty house. Empty houses may contain unseen dangers. Stay out means—stay out!

CLYDE: This one says, "DANGER! KEEP OUT!" This may mean that there is a watch dog on guard. It may mean a vicious bull is in the pasture. It may mean that there is dangerous machinery at work and that it is not safe for you to stand near it. It may mean that men are working high up on a building and might accidentally drop something on you.

TERESA: This sign says, "CROSS WITH THE GREEN LIGHT ONLY." It means that the time to cross the street is when the green light is on, and only when the *green* light is on.

NORMAN: All signs mean something important. If they were not important, no one would bother to erect them. The law requires that signs be placed at dangerous spots and it should require that people obey them.

JANE: And now, Mr. President, I should like to report an accident that happened to one of our kindergarten children. Her home is on the second floor of a building and one evening she leaned against a screen and fell out when the screen came loose. She hit her head on a rock and it was several days before she regained consciousness. A piece of bone had to be removed from her skull in order to save her life. Viola is still in the hospital. The doctor said that now is the time to see that all screens are fastened securely so that babies will be protected.

NORMAN: I am glad you told us about that, Jane. We should ask our mothers and fathers to see that all windows and screens are fastened safely.

JANE: In the minutes of our meetings I have many more items that have not been mentioned but I am afraid our time is almost up.

NORMAN: That is right. Thank you for your splendid work this year. I have sent one of our Safety Books to the National Safety Council and if we get a reply I shall certainly let you know. Remember during the summer that the school officer or patrol will not be on duty. You will have to be your own "watcher" at play time and on picnics and trips. And now, may God bless you and bring you back safely to attend our meetings next year. Let us close by singing one stanza of AMERICA THE BEAUTIFUL.

## A-TRAVELING WE SHALL GO

(Continued from page 30)

found the food delicious. The beautiful hand work and porcelain in the shops made it hard for Orchid and her mother to leave.

Old St. Mary's church in Chinatown is made of material brought from China. On the clock tower are the words, "Son, observe the time and flee from Evil."

San Francisco's Chinatown possesses a Chinese temple which is the largest in the United States. Before one of the two altars, tea is served every morning. In Chinatown, also, is a "prayer tree" where devout Chinese leave their written prayers.

"We're off on the last lap of our trip in California," said Mr. Ross as they rolled along on highway No. 101 to Eureka.

At the Eureka Chamber of Commerce, Mr. Ross' friend, Mr. Smith, said, "You youngsters will see the sights around here. Mrs. Smith is expecting all of you at the cabin on Sunday. Your car will trail ours."

The cabin proved to be a house which Mr. Smith had built in the redwood forest for relaxation and exercise. The children spent a wonderful day there.

Later they visited a fur farm where fox and mink are raised for the markets.

"I certainly shall miss you youngsters," said Mr. Ross as he started back home.

"Thank you a thousand times, Uncle Charlie," said Orchid as the family bade Mr. Ross "Good-bye."

## BOOKSHELF

(Continued from page 42)

their high standard of literary excellence, with the wealth of authentic data which each volume contains, that their past works are enough introduction. The readers want to get into the book itself.

Unfortunately, we are not content to leave well enough alone. We insist on making superfluous comments. Since that is the case we can do no better than to remark about the lovely pathos in *Curtain Calls for Franz Schubert*. It is not the despair of poverty, nor the discouraged acceptance of it which makes the pathos so touching. It is young Franz Schubert's finding some happiness even in his miserable state of hardship, it is the triumphs which come to him in spite of his impoverished condition, it is the dependence of others on his ability to make them happy which makes the story of the brave Franz Schubert so moving and so beautiful. (E. P. Dutton & Co.—103 pp.—\$2.00)

## • MUSIC •

(Continued from page 20)

cal lines to separate measures.

Part II—Creative skill.

(to be given on another day)

Write a measure of time in each of the following time signatures. Below EACH note write its value.

(1)  $3/4$  time (2)  $4/4$  time (3)  $6/8$  time.

(4) If you were writing a march, what time signature would you choose? If you were writing a dance, what time signature would you choose?

(5) If you were writing a lullaby, would you choose a MAJOR or a MINOR mode? If you were writing a war song, would you choose a MAJOR or a MINOR mode?

(6) Give one reason for EACH of your choices in numbers 4 and 5.

## APPRECIATION TEST

(to be hectographed)

Teachers plays two familiar records, pausing after each while the class fills out the following blanks.

Nos. 1 and 2

(1) Name of piece.....

(2) Is most of it in a major or minor key?

(3) What is its rhythm (march, dance, barcarolle, and so on)?

(4) Write three adjectives that fit this piece.

Teachers plays two unfamiliar records in the same manner.

Nos. 3 and 4

(1) Does this piece sound mostly major or mostly minor?

(2) What kind of rhythm do you think it has?

(3) Write three adjectives that fit this piece.

(4) Describe how this music makes you feel. Give the number of the piece you preferred. Give two reasons for your choice.

A preference test might be given at the end of one grade, and repeated in the middle of the next higher grade to see if there has been any development in taste. In children who like music, one should expect to find a preference for more involved music and the groups or instruments that perform it. These children usually need to broaden their taste as well as to develop it. If they have not shown their preferences previously, nonmusical children, who may be discovered by the first section of this test, should develop some enjoyment in listening if not in performing.

If this test is given at the beginning of the year and again at the end, the teacher may determine what progress the group have made and in what direction.

## THE RURAL TEACHER

by

DOROTHY OVERHEUL  
Calhoun County, Michigan

The rural teacher has rich opportunities for working with her pupils because she has them all day long instead of for one class period. I have been in my present school for the past six years and have a very co-operative group of people with whom to work. There were thirty-five pupils in my school last year—a number which is larger than that in most rural schools.

The new educational trends which integrate the subjects offer more to the rural students than the formal short classes. Now we work for the best interest of the whole child. It is a child-centered school. No longer does the teacher stand before the group to hear classes; she now works with the children.

We, as teachers, should develop leadership in our pupils and knowledge of the ideals of society. Their experiences should be useful and functional and there should be no hard transition between school and the world because the child lives in the world while he is in school.

The teacher should know the parents. In case of a new teacher in the community, it is a good plan to have a tea for the mothers about six weeks after school has started. The tea may be very simple, but it should be dainty. This gives the teacher an opportunity to discuss any problems or new ideas that she wishes to carry out.

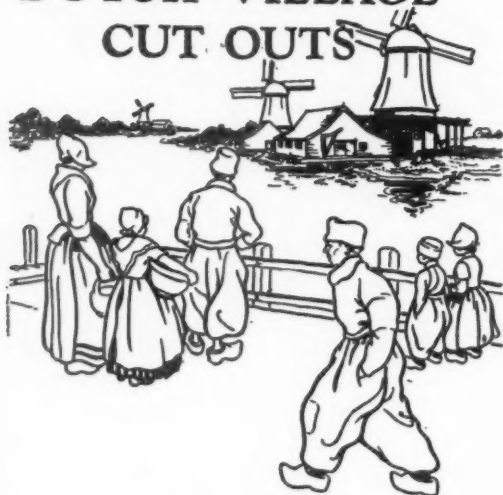
I think visits to the pupils' homes are very important. School does not need to be the topic of conversation, but if the teacher sees the child in the home she can understand him better.

We take many trips and excursions which stimulate interest. We have gone to the state capital, the paper mills in Kalamazoo, the food factories, state hospitals, radio broadcasting stations, fire station, and to Lake Michigan.

We should utilize the resources of our own communities. There is no better way to study geography than to start at home. I teach in a section in which onions are grown, so we carried out a unit on onions, starting with soil and going on to the classes of people which the industry attracts. This was integrated with all subjects.

The 4H Club work should not be left out of the rural school program. Community meetings held several times during the year keep the patrons interested in the school. There are many worthwhile programs available for the schools at little or no cost.

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